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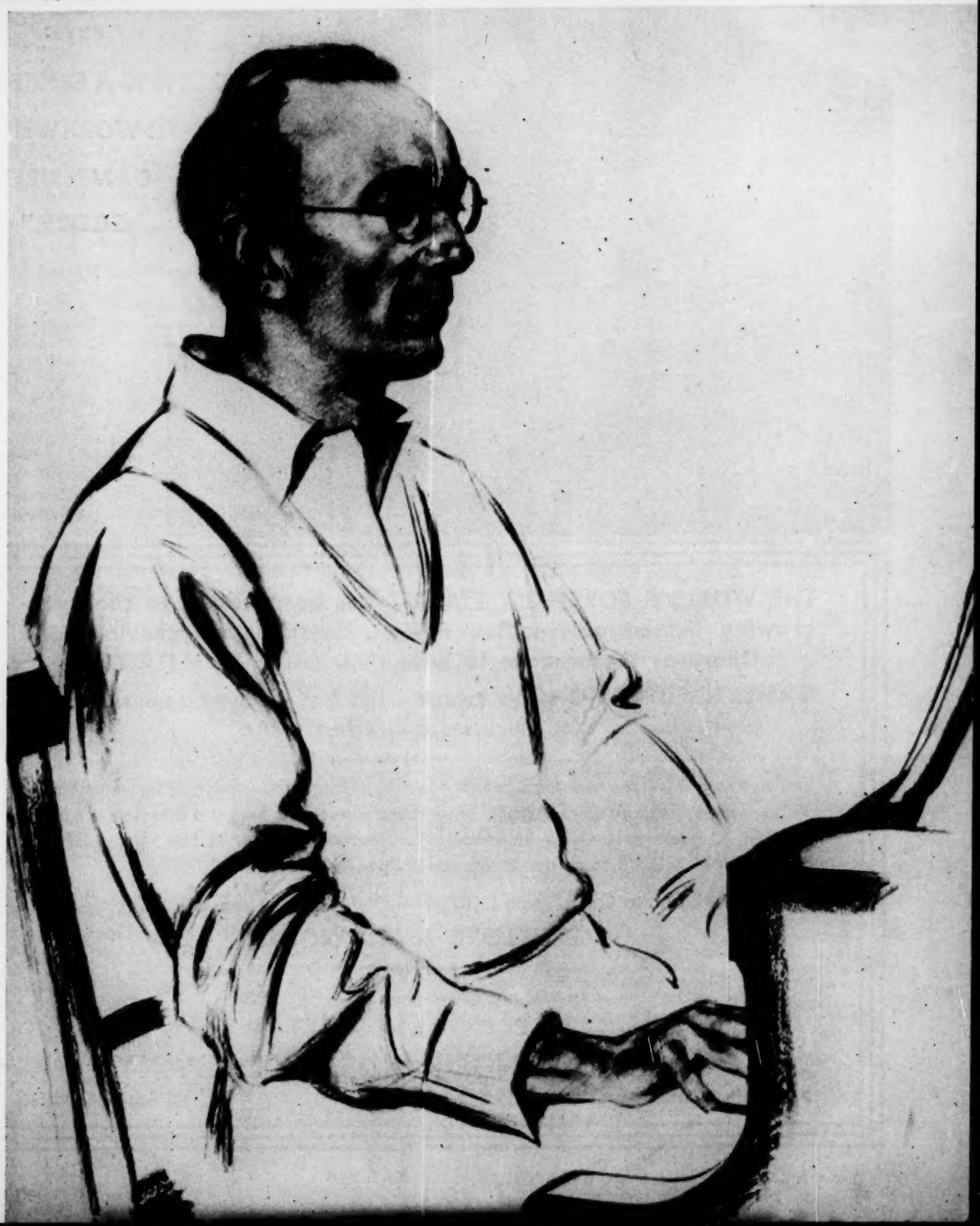
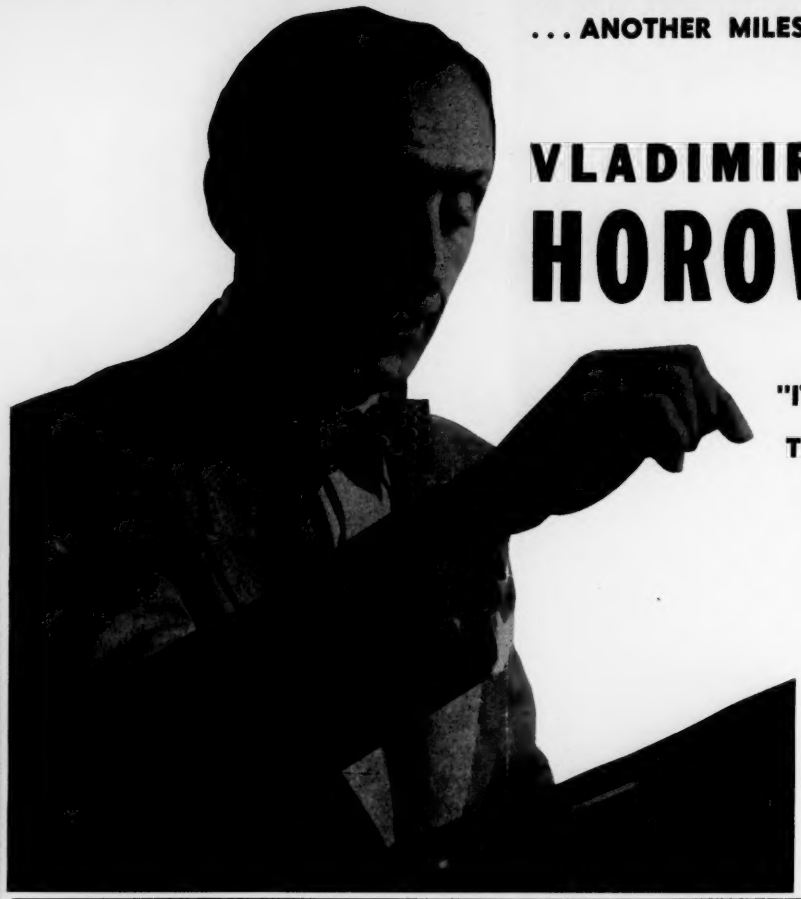
JUNE, 1951 25 CENTS



CLIFFORD CURZON

. . . ANOTHER MILESTONE REACHED



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An Unknown Concerto by Mendelssohn

An unknown Violin Concerto in D minor, which Mendelssohn composed at the age of 13, has been acquired by Yehudi Menuhin. The violinist told the press, just before leaving for an Australian tour by plane on May 17, that he heard of it last January in a letter from a friend in London while he was on a tour of Switzerland.

The composer's widow is said to have given the MS. to Ferdinand David in 1853, six years after her husband's death. At the death of David, it was returned to the Mendelssohn family, and was acquired from one of the composer's descendants. It consists of 24 pages, and has three movements, all intact except the last, of which only two pages remain. Mr. Menuhin said he preferred not to disclose the names of those involved in the transaction by which he had acquired it.

• • •

There will be great interest to see whether the Concerto bears the real stamp of Mendelssohn, who is well known to have shown an amazing youthful precocity. The memories of great composers are not always ideally served by resurrecting immature compositions. But in a period when sensational new works seem somewhat in the minority, it is no doubt legitimate to comb the archives for, and revive, any that may have escaped the eager eyes of musicological researchers.

• • •

Critics Circle Expands

The announcement by the Music Critics Circle of New York that it will extend the scope of its annual awards to composers by making them available to all creators, irrespective of nationality, has interesting possibilities for greater service. The change was made, according to a broadside from this organization, because "the membership feels that the status of the American composer has improved in the last decade to such an extent that he can now compete on equal terms with composers of other countries." The group will also consider choral works for awards—in addition to the previous categories of orchestral, chamber and theatre works. Compositions heard throughout the calendar year, not only from October to May, will be considered.

• • •

Basis of membership has been extended to include music editors of national magazines published in New York. At the year's final meeting Howard Taubman, of the Times, was elected as new chairman, and Irving Kolodin, of Saturday Review of Literature, vice-chairman. The position of secretary-treasurer has been divided between Carter Harman, of the Times, as secretary, and Albert Elias, of the Compass, treasurer.

In various ways, the group is making its influence felt, not least by crowning with an official laurel those works which seem to have outstanding merits. The composer, in many cases, receives so little for his efforts that such an acknowledgment is well deserved.

• • •

Congratulations, Detroit!

The announcement that Detroit is to mark its coming 250th anniversary by reviving its Symphony Orchestra is a welcome one. Details of the plans for reorganization are contained on page 22 of this issue. Here it is necessary only to add a word of congratulation to John B. Ford, Jr., who understook the formidable task of arranging the financial backing of a number of prominent local business corporations and others, each of which has pledged $10,000 annually for three years, while the City of Detroit is the only organization privileged to contribute a larger sum. The purpose is to keep the influential support for the newly incorporated body fairly distributed between a number of backers. In addition, the public at large will also be asked to raise $100,000 annually for three years, a task which will be undertaken by the energetic Women's Association of the Detroit Symphony; this group has been in existence and working for the project through all the years of the orchestra's lapse.

Good luck and the best of sailing is hereby extended to the new musical organization!

ON THE COVER

Following his third sold-out American tour, Clifford Curzon is back in his native London. On June 17 he plays a new Piano Concerto by Alan Rawsthorne at the Festival of Britain. Later, he will conduct a concentrated master class for one of his former teachers, Nadia Boulanger, at the Fontainebleau Conservatory in France.

For the first time in years, however, Curzon expects to have a long and real vacation before starting another tour abroad in the autumn and returning to this country in January, 1952. With his American-born wife, the harpsichordist Lucille Wallace, he will spend part of his holiday in their "retreat," an old stone house in the "Poet's Country" in the North of England. Later they will go to their villa in the Tyrol near Salzburg.

The pianist's 1952 American tour opens on Jan. 10, 11 and 13 when he plays the Beethoven "Emperor" Concerto with the New York Philharmonic-Symphony, just one year after his series of performances of the Brahms D minor Concerto in Bruno Walter's memorable Brahms Cycle with the Philharmonic.

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Seventy-second Year
June, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

THE old question of whether or not the United States was musically of age used to be worth many a learned article. Now the question isn't even academic. If by the United States are meant the people who live in it as citizens, we owe it primarily to Hitler and Mussolini that this country is now the music center of the world. Hitler and Mussolini may have blown an ill wind; but, as has been commented upon once or twice before, it's an ill wind that blows nobody good. So Stravinsky and Hindemith and Schoenberg and Milhaud—the list could go on and on—make this country their home. So do goodness knows how many fine instrumentalists, professors, musicologists. They teach our youth; they influence our music. They in turn are influenced by our youth, our music and our customs. (The melting pot still remains more than a figure of speech.)

But even without their teachings this country was scarcely in danger of musical anonymity. We have had, since the 1920's, our own school of composition, together with a steady growth of cultural progress on the part of the listener. Right now—and this despite the financial troubles besetting our musical organizations, large and small—music in the United States has never been in a healthier condition. We must not forget—we must never be allowed to forget—that, almost to a universal extent, musical organizations in Europe are generously subsidized. How many European musical organizations would exist (as they do manage to exist in the United States) without this subsidy? If the federal, state and local governments in this country would condescend to cast even a few crumbs before our orchestras and opera houses, the amount of music-making would be unparalleled. As it is we have nothing to be ashamed of.

It is interesting to note, too, that Europe is making use of American-born and American-trained musicians as well as those musicians born elsewhere who make America their home. A generation or two ago this would have been inconceivable. There were exceptions, of course. A world-famous figure like Yehudi Menuhin was in demand everywhere. But Americans like him were a rarity. Today, though, we even have the spectacle of an entire American orchestra, the New York Philharmonic-Symphony, invited to Europe as the feature of the Edinburgh Festival; and the climax of that orchestra's appearance will be a performance of Beethoven's Ninth Symphony with a solo quartet of American singers—Frances Yeend, Martha Lipton, David Lloyd and Mack Harrell.

ONE European festival, indeed, is virtually American-dominated. That is the Casals Festival, held this summer in Perpignan. The Spanish-born Pablo Casals, true, is the major figure, and the affair revolves around him. But consider the major satellites—Isaac Stern, Eugene Istomin, Alexander Schneider, Leopold Mannes, John Wummer, Marcel Tabuteau, Daniel Saidenberg, Madeleine Foley. Add the names of Rudolf Serkin, Mieczyslaw Horszowski and Jennie Tourel, and you have a formidable group of musicians who either are American-born or who make America their home and are identified with this country.

At the Glyndebourne Festival, one notes, there will be a group of talented young American singers. Alice Howland will be heard as Dorabella in *Così fan tutte*. Dorothy MacNeil will sing Cherubino and Donna Elvira. David Lloyd also is scheduled to sing with the Glyndebourne company. The New York City Opera Company is well represented in Europe this summer, what with the above and David Poleri, the latter scheduled for operatic appearances in Edinburgh. Lawrence Winters, also of the New York City Opera Company, will concertize in Europe this summer.

Naturally the Metropolitan Opera House is sending its contingent. Perhaps the busiest of the American singers from the Met will be Astrid Varnay, who has already sung Lady Macbeth at the Florence Festival. She will also sing at Covent Garden, Bayreuth and Lucerne. Genevieve Warner is going to sing Susanna and Zerlina in the Mozart series at Glyndebourne. Gladys Swarthout and Doris Doree will be active in Europe this summer, while Martha Lipton, in addition to her Edinburgh appearances, has been engaged to sing in *Un Ballo in Maschera* at the Holland Festival. Margaret Harshaw will make appearances at Covent Garden. Eugene Conley will sing at the Donizetti festival and elsewhere.

This list is far from complete. Many other singers could be mentioned, as could a large number of American pianists, violinists and conductors. Even American music is finding its way on foreign programs, and not always by sufferance.

There would be even a greater representation if many American artists had not decided that they had their own row to hoe. America has its festivals too; and from Tanglewood to Aspen, from Ojai to Chautauqua, from Carmel to Bethlehem, a large number of musicians will be kept busy.

These artists would be even busier if our government showed any sort of interest in what they are doing. It might be, however, that a new era is dawning. Not long ago this writer was speaking to one of the officials of the New York City Center of Music and Drama. "What we couldn't do with about $50,000 a year!" he wistfully said. Then he brightened. "You know," he said, "government subsidy has to come. What's going to happen is that in a year or two a lot of the smaller orchestras of the country are going to be pinched out of existence by taxes and rising costs. And those which remain are going to have to curtail their activities. Then there will be a fuss in local governments and in state governments. Civic pride will be touched, and that's a very potent force. It'll be strong enough to ripple into Congress. I predict that it won't be too long before the admissions tax will be repealed. That will be the first step. Later on there will be direct subsidy of one kind or another. There will have to be."

About two days after these remarks, it was announced that a Congressional committee had recommended that musical organizations be exempted from the admissions tax, when non-profit performances benefited religious or cultural ends. There is a long way to go between recommendation and accomplishment, but at least the first step mentioned by the City Center official has been taken. Let's hope that he continues to be as good a prophet. The matter of subsidy is all-important to the future well-being of music in this country. It is a topic that now above all times—since Congress has opened it in the political arena—should be discussed, aired, propagandized. Speak now or forever hold your peace.

THE problems invoked, and the issues involved, are rapidly developing into this writer's *idée fixe*, his King Charles' head. Let's drop the third person singular. I find it intolerable and degrading that important artistic and cultural organizations the size of the Metropolitan Opera Association or the New York Philharmonic-Symphony should humbly stand, hat in hand, begging for a few pennies. (With a federal budget up in the many billions, a few millions are just so many pennies.) There is absolutely no reason why valid and respected musical organizations should beg. They should rather *demand;* it is their right. When the milennium comes, great orchestras will give concerts to which the public will come, if it wishes, without being charged, just as the public now goes into museums and looks at great works of art without being charged. But until that milennium, which none of us shall see in our lives, we must fight to free music from the restrictions imposed upon it.

THE NEW YORK PHILHARMONIC—EDINBURGH-BOUND.

Festival of Britain Has Gala Opening

By Arthur Notcutt

LONDON.—The Festival of Britain was launched in gala fashion with the dedication of the Royal Festival Hall.

Before the Hall was officially opened in the inaugural week, a final "acoustic test" was held, to which this writer was invited. The "test" was provided by the L.P.O., conducted by Sir Adrian Boult in various orchestral works such as the Walton Scapino, the Meistersinger and Coriolan overtures and movements from two symphonies. As far as one could judge there was no real echo, but the actual acoustics are capable of improvement, and efforts will probably continue to this end. One of the greatest dangers, that of outside noise, is completely excluded by the reinforced concrete walls.

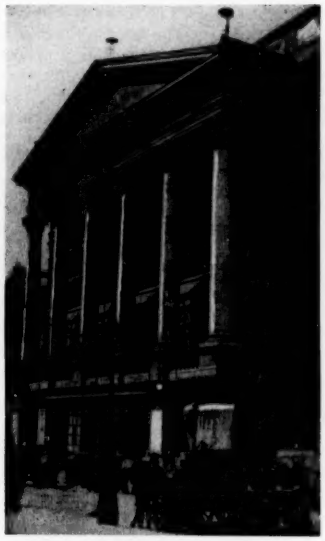
The seating arrangements are admirable and there is an excellent view from every seat—no pillars bar the way. At present it would seem that hearing is better from some parts of the building than others, so far as one could judge by sitting in four different seats during the afternoon. There is accommodation for over 700 in the front stalls, 1,100 in the rear stalls, while the grand tier, side stalls, boxes, etc., provide room for a further 1,250, making a total of over 3,000. In addition there is standing room for 280 and in the case of non-orchestral concerts, place for 210 seats there.

The impression I formed is that the music showed up in very clear detail and moreover the acoustics will magnify any singer or instrumentalist's defects to a far greater degree than in many other halls and will be an incentive to do good work. Among the great attractions for the public are the admirable arrangements in the various foyers for meeting one's friends before and after the concerts and during the intervals—and in addition to this, there are striking views from the great windows, of the river, St. Paul's and the Thames Embankment.

The Hall is easily accessible from all parts of London by tube, bus and train to Waterloo Station, and those who come by car will find the parking plans well organized. Conductors, soloists and members of the orchestra are to have rest rooms; meeting rooms and all the rehearsal and other rooms are isolated from the main structure and from one another so as to be soundproof. There are restaurants adjoining the main foyer and overlooking the river.

Official Opening

The Hall was opened by the King and Queen on May 3, at which time their Majesties unveiled a tablet on the wall of the main staircase to mark the occasion. A short service of Dedication by the Archbishop of Canterbury followed, and after a brief interval the Royal party returned to their seats in the Royal Box and the concert began. The program was an all-British one in which the participants were a Special Choir and an Orchestra consisting of various members of the leading London orchestras conducted in turn by Boult and Sargent. For the record, the program included Zadok the Priest (Handel); Ode at a Solemn Music (Parry); Rule, Britannia (which was received



COVENT GARDEN OPERA HOUSE

with such a display of enthusiasm that it had to be repeated); Serenade to Music (Vaughan Williams); Pomp and Circumstance March No. 1 (Elgar); Soul of the World (Purcell) and the Hallelujah and Amen from Handel's Messiah.

Inaugural Concerts

On the following evening the first public concert took place. The program, which was to have been conducted by Toscanini, was unchanged and the Beethoven First and Ninth Symphonies were played under the direction of Sargent, who also took over the other two concerts arranged for the Italian maestro. That on the 6th was especially notable for a magnificent interpretation of Vaughan Williams' much-discussed Sixth Symphony, while the one on the 8th was again all-Beethoven, the Fantasia for piano, chorus and orchestra being substituted for the First Symphony, and the Choral Symphony was repeated. The soloist in the Fantasia was Moiseiwitsch.

Between these dates the Menuhins—Hephzibah and Yehudi—completely filled the hall on the 5th, with their Sonata recital of Brahms, Mozart and Beethoven, and the L.P.O. played on the 7th under Boult, the main orchestral item being Elgar's First Symphony, of which he is one of the present-day's greatest interpreters. Dame Myra Hess was the soloist in Beethoven's Fourth Concerto, of which she is the ideal exponent, and it was a fitting tribute to this great artist to be the pianist chosen to play the first concerto in the new Hall. This completes the list of concerts given up to the time of writing. Others will be reviewed in later issues.

NFMC Elects New Head; Names Artists Winners

SALT LAKE CITY, UTAH.—The 26th Biennial Convention of the National Federation of Music Clubs closed here on May 20 after a nine-day series held under the slogan of Music, Youth and Democracy. Attendance was 4,185. Many musical events and forums were a feature.

Mrs. Ada Holding Miller, of Providence, R. I., was chosen national president; Mrs. Ronald A. Dougan, Beloit, Wis., national vice-president; Mrs. Helen Crow Snelling, Seattle, Wash., recording secretary; Mrs. Hazel Post Gillette, Fort Worth, Tex., treasurer; and Mrs. Lewis A. Howell, Philadelphia, corresponding secretary.

The State and District Presidents Council elected Mrs. C. Arthur Bullock, Canton, Pa., as chairman, and Mrs. J. P. Kelley, Alexandria, La., vice-chairman.

Young Artists' Awards

In the Young Artists Auditions, Claudette Sorel, 20, pianist, of New York City, won the first award. She received the Federation's prize of $1,000 and a one-year managerial contract for 1952-3 offered by the National Concert and Artists Corporation, as well as appearances at the Aspen, Col., Festival and as soloist on the NBC network with orchestra. Miss Sorel was the youngest artist ever to be awarded a Federation first prize. The other two winners in the Young Artists Auditions were Carol Smith, 25, contralto, of Chicago, who chose a Town Hall recital award instead of the $1,000 prize, and was also granted an appearance at the Transylvania Music Camp, Brevard, N. C.; and Stanley Plummer, 23, violinist, of Pasadena, Cal., who received a $1,000 award. Robert Menga, 16, violinist, who at 12 had won the Stillman Kelley Scholarship of the NFMC, was given the Peabody Conservatory of Music Award, entitling him to three years' advanced training in string playing. An additional award of one year's training under the same auspices went to Ruth Tengwall, young Chicago violinist.

A detailed report of the convention events will be published in the July issue of Musical Courier.

Mrs. Gannett Passes

Saddening returning members of the national musical organization was the passing of Anne M. Gannett, 68, at her home in Cape Elizabeth, Me., on May 23.

Mrs. Gannett had been a director of the Federation since 1924, in addition to having been president of the Maine State Federation. She was national president of the organization from 1941 to 1947, during the war years, when thousands of musical instruments, recordings and pieces of music were sent to Army posts and Navy stations around the world. She also did outstanding work later as chairman of the International Relations Department of the NFMC, which accomplished much for post-year rehabilitation in many countries. Mrs. Gannett was vice-president and Chairman of Music Rehabilitation of the National Music Council; a trustee of the New England Conservatory of Music; a director of the Metropolitan Opera Guild; member of the music panel of the U. S. Commission for UNESCO.

Europe's Summer Festivals Promise Riches

By Rock Ferris

FLORENCE.—Plans are progressing rapidly for the summer's music festivals all over Europe, which, of course, are regarded as a prime tourist attraction. A tabulation of these events appears on page 7. So far as Italy is concerned, the Rome Opera, La Scala in Milan, and the Florentine Maggio Musicale have already offered unusual events, and there are many others to come.

La Scala recently revived Donizetti's Lucrezia Borgia, in which the baritone Nicola Rossi Lemeni achieved a marked success.

The Teatro dell' Opera in Rome staged a revival of Rossini's little known opera The Siege of Corinth, with Renata Tebaldi singing the leading soprano role. The opera itself left the public somewhat cold, though the soprano made an outstanding impression.

Varnay Impresses in Florence

The Maggio Musicale opened its fourteenth season with a gala performance of Verdi's Macbeth. Astrid Varnay was starred as Lady Macbeth, in her first continental appearance, and won general acclaim. The opening night was reminiscent of those at the "Met," a society audience somewhat competing with the singers on stage. But in three succeeding performances Miss Varnay was the main attraction.

Contrary to usual procedure at the Teatro Comunale, seats have been at a premium. Italian critics were unanimous in proclaiming her one of the greatest singing actresses in the world today. Other prominent members of the cast were Ivan Petroff, Italo Tajo and Gino Penno. The opera was given under the baton of Vittorio Gui without cuts —making it very long.

As often in Italy, performances appear to be completely disorganized until the last minute, when everything seems to turn out all right.

Pizzetti Opera Premiered

On the second night of the Maggio, Pizzetti's short opera Ifigenia was premiered and Tirsi e Clori, a ballet-opera by Monteverdi, was restored. The intentions were of the best in this classical bill, but the tragic happenings of the librettos at times somewhat amused the smallish audience. Under the circumstances, it is perhaps better not to go into too much detail about the productions.

Still to be given at the Maggio are such works as Genoveva by Robert Schumann, Orfeo ed Euridice by Haydn, and Oberon by Weber—the last to be given in the Boboli Gardens, weather permitting, with Herbert Graf as stage director. Jennie Tourel and Delia Rigal will sing in Oberon, and Maria Callas (currently a sensation here) will be costarred with Eddy Ruhl, an American tenor, in I Vespri Siciliani by Verdi, with Kleiber conducting. Brailowsky and Arturo Benedetto Michaelangeli will give recitals, and "outside the program," Mario Braggiotti is scheduled to play here in a benefit performance as well as on the Rome Radio. Ljuba Welitch is scheduled for a recital on June 21. Gladys Swarthout was also announced to appear.

Americans Score

Isaac Stern gave a recital closing the season of the Amici della Musica at the Pergola Theatre here. His program listed works of Handel, Bach, Franck, Bartok, Bloch, Prokofieff and Sarasate.

BOUND FOR ITALY . . . Deems Taylor, Gladys Swarthout and her husband, Frank Chapman, sailed on April 28 on the SS. Saturnia for Genoa, en route for Florence.

The packed house gave him many ovations. Unfortunately, owing to the tricky electric system in Italy since the war, the lights on the stage went off during the unaccompanied Bach Chaconne. Though emergency lights were turned on in the house, the violinist seemed somewhat bothered by the occurrence, which is common here.

Massimo Freccia recently arrived in Rome to conduct a series of concerts with the Orchestra of Santa Cecilia. According to reports, packed houses and great applause greeted him on each occasion. Freccia is scheduled to appear in some symphonic programs at the Maggio Musicale here. As this is his home town, there is great anticipation to hear him.

Dorothy Dow, young American dramatic soprano, scored a marked success in three performances of the title role in Fidelio at the San Carlo in Naples. She accomplished a *tour de force* by enacting the taxing part three times within five days.

A broadcast of the late Francesco Cilea's rarely heard opera Gloria by the Italian Radio was a recent novelty of considerable interest. In it a particular success was won by the American soprano Lucy Kelston, some critics even comparing her singing to that of Claudia Muzio—high praise indeed.

In a broadcast of La Gioconda from the Milan Fair, an audience of 5,000 accorded a long ovation to Ralph Lambert, Canadian tenor, after his singing of Cielo e Mar.

Astrid Varnay will leave Florence for appearances at Covent Garden, and then will be the only American in some 75 years to enact all of the Bruennhildes at the Bayreuth Festival—the first series since the war.

Mary Bothwell, Canadian soprano, has just sung in Zurich (May 4) with great success, having to repeat numbers and give three encores. She was to appear in the gala spring music season in Paris, in an all-Wolf recital at the Salle Gaveau on May 29.

Accademia Chigiana Active

One of the most interesting, and least publicized, influences in the musical world of Italy is the Accademia Musicale Chigiana of Siena. The Count Chigi-Saraceni some years ago established a Conservatory within his own Palace. In addition to a winter series of 15 concerts by world-renowned artists, the Accademia gives a summer course for students and a Music Festival in September which rivals the Maggio Fiorentino, though of shorter duration. The Count has been largely responsible for the present-day revival of interest in the music of Vivaldi. One example is that he engaged Winifred Cecil, soprano, to give an entire Vivaldi program in Siena before returning to America for her concerts at Town Hall two seasons ago.

For his summer courses this year he will have as instructors Giorgio Favaretto (recital singing); Ruggero Gerlin, (clavicembalo); Paul Van Kempen (orchestra direction); Fernando Germani (organ); Guido Agosti and Pietro Scarpini (piano); Ines Alfani Tellini (singing and opera); Gaspar Cassado (cello); Georges Enesco and Jacques Thibaud (violin); Andres Segovia (classic guitar); Vito Frazzi (composition) and Francesco Lavagnino (experimental course in music for films). The school is open from July 25 to Sept. 15. The Academy is a beautifully appointed part of the Palazzo Chigi, and has its own concert hall. Count Chigi has also been largely responsible for restoring the opera house in Siena, and it is now one of the "jewel boxes" of Europe. During the Festival in September, he employs international artists to whom he pays their regular fee, and donates the entire proceeds to the poor of Siena.

Verdi Influences Festivals

The 50th anniversary of Verdi's death has had a strong influence on the European festival calendar this year. Even Salzburg has not escaped the commemorative fever, and on Aug. 7 will present Otello, with Dragica Martinis (heard last year as Turandot at the New York City Centre) and Ramon Vinay, under the baton of Furtwaengler and the stage direction of Herbert Graf. The other three operas to be heard are Mozart's Idomeneo and Magic Flute, and Berg's Wozzeck. Irmgard Seefried and others will be heard in Magic Flute, with Furtwaengler conducting. Symphonic concerts will be conducted by Furtwaengler, Stokowski, Rafael Kubelik, Edwin Fischer (himself also playing as piano soloist in Mozart and Beethoven Concerti), Karl Boehm (with Christl Goltz, soprano, as soloist), Eugen Jochum and Bernhard Paumgartner, the chief factotum of Salzburg. Claudio Arrau, Arturo Michelangeli, Friedrich Gulda will be among those giving recitals.

Toulouse, the French city, is also paying respects to Verdi in a festival during the week of June 3-10. The opening

EUROPEAN and AMERICAN SUMMER MUSIC FESTIVALS—1951

AUSTRIA

Vienna: Vienna Festival Weeks, through June 17.

Bad Ischl: Lehar Festival, July-August.

Rattenberg (Tyrol): Provincial Costume and Music Festival, July 8.

Woerther Lake (Carinthia): International Lake Festival, July 9-15.

St. Wolfgang: St. Wolfgang Festival, beginning July 15.

Bregenz: Bregenz Music Festival (orchestral concerts, operetta, drama, ballet), July 21-Aug. 12.

Graz: Graz Festival, July.

Graschnitz (Styria): Austrian Folk Song Festival, July 23-27.

Salzburg: Salzburg Festival (opera, symphony, chamber music concerts, serenades, cathedral concerts, drama), July 27-Aug. 31.

Seefeld: Costume and Music Festival, Aug. 11-12.

BELGIUM

Ath (Hainaut): Centenary of the foundation of the musical society L'Union Royale de Lorette, July.

Bree (Limburg): Musical Festival organized by the Harmonie Royale Flamande de Verenigde Vrienden, July 1 and 8.

Vilvorde (Brabant): Concert of the works of Belgian musicians, Aug. 4.

DENMARK

Copenhagen: Royal Danish Ballet Festival, June 1-8.

Roskilde: Male Choirs Concert, June 10.

Elsinore: Folk Dancers Annual Convention, July 7-9.

Middelfart: Chamber Music Week, Aug. 19-26.

FINLAND

Helsinki: First International Sibelius Festival, June 13, 15.

FRANCE

Toulouse: Music, Festival June 1-10.

Royaumont: International Music Weeks (French medieval and contemporary programs), June 9-24.

Strasbourg: Festival of French and Italian music, June 13-20.

Lyon: Third Festival of Drama and Dance, June 29-July 10.

Versailles: National Festival (soloists, choirs and orchestra; performances of Molière plays; historical exhibit), June 24-July 8.

Nimes (Gard): Drama, music and dance in the ancient amphitheatre, late June, early July.

Perpignan (Pyrénées-Orientales): Music Festival (continuation of the festival established in Prades last summer), July 7-26.

Aix-en-Provence: Music Festival (opera, symphony and chamber music concerts), July 7-25.

Menton (Alpes-Maritimes): Music Festival (traditional concerts, by torchlight, in front of the Church of St. Michael), Aug. 1-10.

Besançon: Music Festival (concert, drama, ballet), Sept. 6-16.

GERMANY

Wiesbaden: International May Festival, extending to June 2.

Recklinghausen: Festival of concert and opera, June 6-July 29.

Frankfurt-am-Main: Choral Festival, June 15-19.

Frankfurt-am-Main: Festival of the International Society for Contemporary Music, June 23-30.

Darmstadt: International Vacation courses for New Music, sponsored by the Kranichsteiner Music Institute, June 6-July 15.

Cologne: Richard Strauss Festival, June 11-19.

Wuerzburg: Mozart Festival, June 23-30.

Bayreuth: Wagner Festival, July 27-Aug. 19.

Munich: Festival of the State Opera, July 1-31.

Stuttgart: Beethoven Festival in July.

Ansbach: International Bach Week, July 27-Aug. 3.

Bamberg: Orchestral and Choral concerts, July.

Mergentheim: Youth Music Weeks, July and August.

Berlin: Berlin Festival Weeks (opera, operetta, drama), Sept. 6-16.

Bremen: Bach Festival, beginning of September.

Karlsruhe: Karlsruher Autumn Festival (musical and literary evenings), Sept. 30-Oct. 14.

JUGOSLAVIA

Zagreb: 1951 conference and festival of the International Folk Music Council (UNESCO), Sept. 8-14.

HOLLAND

Amsterdam, Scheveningen, The Hague: Holland Festival (orchestra, opera, choral and chamber music, drama, dance), June 15-July 15).

GREAT BRITAIN (all festivals coordinated under FESTIVAL OF BRITAIN).

London: Special Festival Season of the Arts, extending through June 30.

Bath: Bath Assembly, extending through June 2.

Belfast: Belfast Festival of the Arts, through June 30.

Bournemouth: and Wessex Festival, June 3-17.

York: York Festival, June 3-17.

Aldeburgh: Aldeburgh Festival of Music and the Arts, June 8-17.

Inverness: 1951 Highland Festival, June 17-30.

Norwich: Norwich Festival, June 18-30.

Dumfries: Festival of the Arts, June 24-30.

Aberdeen: Aberdeen Festival June 30-Aug. 13.

Cheltenham: Festival of British Contemporary Music, July 2-14.

Oxford: Oxford Festival, July 2-16.

St. David's: St. David's Festival (music and worship), July 10-13.

Llangollen: International Music Eisteddfod, July 3-8.

Canterbury: Canterbury Festival, July 18-Aug. 10.

Liverpool: Liverpool Festival, July 22-Aug. 12.

Cardiff: Pageant of Wales, July 25-Aug. 6.

Cambridge: Cambridge Festival, July 30-Aug. 18.

Llanrwst: Royal National Eisteddfod of Wales, Aug. 6-11.

Edinburgh: Edinburgh Festival of Music and Drama, Aug. 19-Sept. 8.

Swansea: Swansea Festival of Music, Sept. 16-29.

Worcester: Three Choirs Festival, Sept. 2-7.

ITALY

Florence: Florence Musical May, through June 30.

Leghorn: Mascagni ceremonies and concerts, June.

Segeste-Trapani: Festival Choruses in costume, costumed competitions for songs, June 3.

Enna: Lyrical season at Castello di Lombardia, all summer.

Venice: Symphony concerts in the Ducal Palace, July.

San Miniato: Religious drama, theatrical and musical performances, August.

Tirrenia: Dance Festivals, September.

Venice: International Music Festival, September.

SPAIN

Traditional festivals throughout the country, many with religious associations, with folk dances and music.

SWEDEN

Stockholm: Operas, light operas and ballets at the Royal Opera from the end of August.

Stockholm: Court Theatre of Drottningholm Palace (Cimarosa's Il Matrimonio Segreto, June 2-3, Aug. 1-2; Handel's Orlando Furioso, June 9-10, Aug. 25-26).

Stockholm: North European Song Festival, June 13-17.

Visby (Gotland): Miracle play, Petrus de Dacia, with music, July 18, 19, 21, 24, 25, 27 and 31, and Aug. 1, 2, 7, 8, 9.

SWITZERLAND

Zurich: June Festival Weeks (opera, concert, art exhibitions), June.

Langenthal: Berne Cantonal Music Festival, June 2, 3.

Braunwald: Music Week, July.

Interlaken: Open-air performances of William Tell, July 14, 21, 26, 29, Aug. 2, 5, 9, 12, 19, 26, Sept. 2.

Lucerne: International Music Festival Weeks (symphony concerts, scenes from Goetterdaemmerung), Aug. 11-Sept. 2.

Montreux: Montreux Musical Program (recitals, symphony concerts, etc.), Sept. 2-Oct. 5.

FESTIVALS IN THE U.S.

CALIFORNIA

Carmel: 14th Annual Bach Festival, July 16-22.

Los Angeles: Los Angeles Music Festival, May 29, June 5 and 12.

COLORADO

Aspen: Festival Concerts, Recitals, Lectures, July 2-Aug. 27.

Central City: Central City Opera Festival, June 30-July 28.

Colorado Springs: Chamber Music Festival, Colorado College, June 25-Aug. 18.

Denver: Red Rocks Music Festival (six Friday night concerts), July 6-Aug. 10.

CONNECTICUT

New London: American Dance Festival, week of Aug. 13.

ILLINOIS

Chicago: Fine Arts Quartet Chamber Music Festival, June 11, 13, 15, 18, 20, 22.

Chicago: Ravinia Festival, June 26-Aug. 12.

Chicago: Chicagoland Music Festival, Aug. 25.

MASSACHUSETTS

Lenox: Berkshire Festival, July 25-Aug. 9.

Lee: Jacob's Pillow Dance Festival, 46 performances, Fri. and Sat. mats. and eves., June 29 through Sept. 1; also special performances, Wed. eves. and Thur. mats., July 25-Aug. 9.

NORTH CAROLINA

Brevard: Brevard Music Festival, Aug. 7, 10 and 11.

Blowing Rock: Grandfather Day Festival (benefit for orphanage), Aug. 11-12.

NEW YORK

Chautauqua: Opera and concerts, 8 weeks from July 13.

Locust Valley, L. I.: Locust Valley Musical Festival series on Mrs. Alma Morgenthau's estate, July 1, Sept. 22 and 29.

New York: Queens Music Festival, presented by American Fund for Israel, Flushing Meadows Amphitheater, June 23.

PENNSYLVANIA

Philadelphia: Municipal Festival, Municipal Stadium, June 15.

OHIO

Berea: Bach Festival, Baldwin-Wallace Conservatory of Music, June 1 and 2.

TENNESSEE

Sewanee: Cumberland Forest Festival, July 23-Aug. 5.

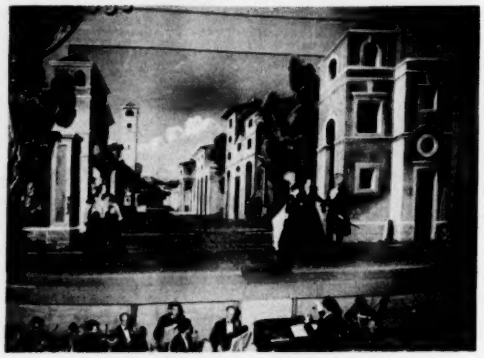
event is a performance of La Forza del Destino, with a cast reputedly of "artists from Milan's Scala and other Italian theatres." The majority of the concerts will take place in the Theatre du Capitole. The Toulouse Symphony on June 4 will give a concert conducted by Poulet, with Arthur Grumiaux, violinist, and Maurice Gendron, cellist, as soloists. On June 6, Igor Markevitch will lead a contemporary program—he is remembered by former Fifth Army men as having (with Serafin and Gui) conducted the Florence Symphony at the time of the Liberation. On June 7 there will be a list of one and two-piano works played by Yvonne Loriod and Oliver Messiaen, the composer. On the same evening a "Bel Canto Concert" is announced, artists still to be named.

On June 8 and 10 Toulouse will give the premiere of Abraham, a choreographic drama suggested by Chavanne's Le Mystere d'Abraham. The final concert will be co-conducted by Jean Martinon and Claude Delvincourt, with Monique Haas, pianist, as soloist.

Paris Marking 2,000th Anniversary of Founding

By Suzanne Demarquez

PARIS.—The celebration of the bimillenium of the foundation of Paris, then called Lutetia, on a tiny island in the river Seine—now the Isle de la Cité—has begun with Songs to the Glory of Paris. An attempt is being made to give these fetes a popular character rooted in folklore. Ancient dances, historical pageants, religious concerts in the most ancient churches of the city will take a large place on the program. They will be climaxed by presentations of Vray Mystère de la Passion given in front of the Cathedral of Notre Dame de Paris, with music by Perotin the Great, Goudimel, Adam de la Halle, and others. One hopes that the spectacle will attract a great numbers of foreigners to our old and glorious city.



SCENE FROM MOZART'S DON GIOVANNI as presented at the Festival in Aix-en-Provence, with settings by Cassandre, inspired by the theories of Palladio. Hans Rosbaud is the conductor.

Opera and Ballet Premieres

The official lyric theatres promise to take an active part in the celebration of the Grande Saison this year. The Opéra announces the production of several ballets: L'Astrologue, three scenes by Henry Barraud, musical director of the Radio National, choreography by Lifar; Scheherazade by Rimsky-Korsakoff, staged by Fokine, and Cinema, by Louis Aubert. The "farewell" performances of the illustrious Kirsten Flagstad in Tristan and Goetterdaemmerung are to follow, with Max Lorenz as Tristan and Siegfried, and George Sebastian conducting. Two concerts of the Philharmonic Orchestra of Berlin under Furtwaengler have been announced. At the Opera-Comique, two new operas, Jeu de l'Amour et du Hasard by Henri Rabaud, and Madame Bovary by Emannuel Bondeville, artistic director of this theatre, have been scheduled.

The Grand Ballet du Marquis de Cuevas will open a month's season at the Théâtre de l'Empire. The stars are to include Rosella Hightower, Marjorie Tallchief, Harriet Toby, Golovine and others. The ballet master is John Taras and the conductor Gustave Gloëz. During the same week the Scala from Milan, at the Théâtre des Champs-Elysées, will open a season including Il Trovatore, Lucia di Lamermoor and Il Matrimonio Segreto. In addition, there will be the usual parade of stellar virtuosos, starting with Menuhin and Brailowsky.

Festivals in Other Centers

But, luckily, the interest is not solely centered upon Paris and its taste. The provincial festivals have made great strides. The first will take place in Bordeaux. Inaugurated with great fanfare last year, its success prompted the deputy-mayor, Gen. Chaban Delmas, a hero of the Resistance movement, to arrange an even better one this season. He has engaged the Orchestra National de Madrid (Ataulfo Argenta conducting), the Orchestre National de la Radio directed by Eugene Ormandy and Charles Munch, the soloists Marcel Dupré, Jacques Thibaud, Segovia, Raoul Jobin, the Vegh and Poltronieri Quartets. Scheduled again is a performance of La Main Enchantée, opera by Jean Françaix, which was premiered last year with great success. The Scala of Milan will present Verdi's Falstaff with Stabile in the name part. The Ballet du Marquis Cuevas will give the world premiere of The Seasons, allegorical ballet by Sauguet, choreography by Massine. This fine program will take place from May 16 to 27 coinciding with the Fêtes du Vin de Bordeaux, in the famous castles of this region.

Americans Score In Switzerland

By Georges Bernand

GENEVA.—Among the most notable musical events of the last winter, one must record the successes gained by various U. S. artists in this country. Eugene Ormandy's opening of the series at Geneva's Festival known as the "Rencontres Internationales" is certainly one of the most interesting. He has also been engaged to appear at the Zurich Festival in a concert on June 19 at which Vladimir Horowitz is to be the soloist.

Much interest was created by the winning of first prize for voice at the Geneva International Competition for Musical Performance in 1950 by the fine American mezzo-soprano Nell Rankin, followed by her engagement at the Basle Opera in the past winter. Then there was the brilliant debut in Ariadne auf Naxos and Traviata at the Zurich Opera of the coloratura soprano Kathryn Harvey, who comes from Oconto, Wis.

Other events were the first performances in Basle and Zurich of The Consul by Menotti, as well as Porgy and Bess by Gershwin. Both works were very favorably received by the public, though the German translation did not always seem to fit the music as well as the original English text.

An excellent work on behalf of young American composers has been accomplished by the Swiss-American Friends of Music in Geneva. Thanks to the activity of Mme. de Veyrac, Mrs. Habicht and their friends, the concerts have continued every fortnight at the American Community House. Young artists from all parts of Switzerland and from France have also appeared there in interesting programs of chamber music, among which there were always one or two works by American composers.

Swiss-American Concerts

Owing to their efforts, scores by Walter Piston, Jacques de Menasce, Virgil Thomson, Goldman, Jacobi, Pendleton, Clare, Roger Sessions, Ned Rorem, George Gershwin, Genevieve Pitot, Oley Speaks, Richard Donovan, David Diamond, Arthur Farwell, Charles E. Ives, Paul Bowles, Harry Brown, Blair Fairchild, Samuel Barber, Willson Osborne, Douglas Moore and others had their first Swiss—and in some cases European—hearings.

Geneva Grand Theatre Burnt

The Geneva Grand Theatre, one of the country's leading musical institutions, burned down on May 1. The fire broke out during a rehearsal of Wagner's Die Walkuere. The damage amounted, according to report, to 5,000,000 francs. The theatre was modelled on a reduced scale after the Paris Opéra. It will take at least two years to rebuild it.

Gino Bechi Bows in Rossini Opera

The National Grand Opera Company, Giorgio D'Andria, director, gave an interesting performance of Rossini's Il Bárbiere di Siviglia in Carnegie Hall on May 8. It provided the American debut of Gino Bechi, Italian baritone, well known in his own country.

Mr. Bechi's unusually fine voice is of rich texture particularly through the middle, and of considerable range. He employs it with easy assurance and fluency, as was manifest in his telling delivery of the Largo al factotum. His attractive, smiling personality added much to his performance, which was acclaimed with enthusiasm throughout the evening.

Graciela Rivera was the Rosina. Her singing was excellent in all phases, and her rendition of the Una voce poco fa was marked by clean singing of the florid passages, dependable intonation and personal charm. The Almaviva of Bruno Landi was competently sung and enacted. The Bartolo of Gerhard Pechner and the Don Basilio of Virgilio Lazzari were well received. Elizabeth Pritchett was heard as Berta, and Giovanni Rossi doubled as Fiorello and an Official. Giuseppe Bamboschek conducted the large orchestra in capable fashion.

L. C.

Vienna Holds Fourth International Fete

By Dr. Erwin Mittag

VIENNA.—The fourth International Music Festival of Vienna was a brilliant one. Thanks to the initiative and energy of the Konzerthaus Gesellschaft and its president, Manfred von Mautner Markhof, and Secretary, von Seefehlner, this city was able to welcome many foreign artists who helped to realize the musical aims of the festival.

First of all one must mention Igor Markevitch and his production at the Opera of Prokofieff's Love for the Three Oranges, in which one heard the talented young Chicago tenor Charles Platte and Margaret Kenney, an excellent young vocalist from the Argentine who has been with our Opera for a year.

Among other noted directors was Paul Sacher, conductor of the Collegium Musicum in Basle, who has given the premieres of many contemporary works. Two concerts were conducted by Herman Scherchen, one by Clemens Krauss. The latter program included Britten's Spring Symphony and his Serenade for tenor and ensemble. Both earned a great success.

Boris Blacher's opera, Der Gross Inquisitor, was produced in the concert hall. The text is taken from a novel by Dostoievsky. Markevitch also presented some of Moussorgsky's Lieder which he had scored for orchestra with great skill.

The opening concert presented the Hymnus by Gottfried von Einem, the composer of the opera Dantons Tod, heard at Salzburg several years ago. Its condensed rhythms made it a most suitable introduction to the festival. The Christmas Motets by Paul Hindemith and the Catulli Carmina by Carl Orff were performed in a chamber concert under the direction of Reinhold Schmid, with Irmgard Seefried's beautiful soprano in the solo parts.

New Austrian Works

The Franz Littschauer Orchestra devoted its program to Austrian composers. They played among other works a promising Bassoon Concerto by S. C. Eckhardt-Gramatté; Gethsemane by Felix Petyrek; and the Chamber Concerto by Alban Berg. The last, unfortunately, had no success, although Vienna has always favored the composer of Wozzeck and the Violin Concerto. The Litschauer Orchestra, specialists in contemporary music, also produced the Galgen (Gallows) Lieder by Friedrich Gulda. This gifted and excellent pianist made his debut as a composer and, although his talent is obvious, the work itself is more an attempt than an actual achievement.

Henry Swoboda, the American conductor, led the Cello Concerto by Bohuslav Martinu, with its outstanding second movement. The master cellist, Pierre Fournier, gave his very best to the performance of this work. Menotti's Piano Concerto—his The Consul is still filling the Opera House here—is full of musical talent, though it cannot be denied that he has followed certain patterns—the first movement, for example, is obviously influenced by Ravel. The young pianist, Paul Badura-Skuda, brilliantly played this work.

In spite of the art of Arturo Benedetti Michelangeli, Mario Peragallo's Piano Concerto was unable to convince the audience. The program of this concert, conducted by Scherchen, included the Wandlungen of J. M. Hauer and Arnold Schoenberg's A Survivor from Warsaw, the latter *Mélodrame* deeply impressing the audience.

Operas by Bartok and Krenek

Bela Bartok's opera, Herzog Blaubarts Burg, was very well performed by the rich voices of Ilona Steingruber, soprano, and Heinz Rehfuss, baritone. The work was composed in 1919 and to some extent follows the line set up by Debussy's Pelléas; however, Bartok's

VIENNA . . . St. Stephen's Cathedral, damaged in the war, is being restored with the aid of foreign donations.

strongly individual note is always dominant, and this opera seems now to be in the romantic realm, compared with the composer's later works. His individuality was marked in the Sixth String Quartet, rendered to perfection by the Konzerthaus Quartet.

The concert hall performance of Ernst Krenek's opera Karl V was rather unfortunate in its results. The Vienna audience has known this composer since the days when he wrote the operatic hit Johnny Spielt Auf, the concert piece Reisetagebuch (Diary), and the opera Das Leben des Orest. However, in the present score—an aggressive atonal production—they looked in vain for the qualities they had come to admire in earlier works.

Choral concerts were also given, including works by J. N. David, in which he obviously attempts to transplant J. S. Bach's ideology into the present day. Sacred music events listed Lechthaler's Mass, Tittel's Te Deum and a Mass in F by Robert Fuchs, a contemporary of Brahms, the last performed under the direction of Robert Nilius.

A chamber program conducted by Anton Heiller included the Ballet Suite by Hans Gal, the Bachianas Brasileiras by Villa-Lobos, and the Fantasia by the Belgian composer, Marcel Poot, the last revealing a strong individuality.

A special chamber concert was devoted to 12-tone compositions by Hans Jelinek. Other young Austrian composers figuring in the festival were Theodor Berger, with his orchestral Motto Suite, and Alfred Uhl, with his Concertino. The latter two composers are slowly turning away from the rigid 12-tone system toward a less orthodox form of harmony.

Stravinsky's Persephone was produced in the concert hall under the direction of Sacher. The beautiful actress Judith Holzmeister recited the solo role with the ensemble including also a tenor soloist, chorus and orchestra.

After a long interim Mahler's Eighth Symphony was performed under Scherchen's baton; he thereby earned the deep gratitude of the audience. The performance accentuated all the essential points of the grandiose composition without reaching the perfection of Bruno Walter's reading.

The German conductor Fritz Lehmann had to substitute at the last moment, owing to Dr. Karl Boehm's sudden illness. His concert included Richard Strauss' Heldenleben and his posthumous waltz, Muenchen, which was played rather out of piety than as being an artistic revelation.

The report on the festival must include mention of several guest artists from other countries, all equally good: the American Negro soprano, Dorothy Maynor; the cultivated British tenor Peter Pears—who sang lieder by Britten—and the Boccherini Quartet, which came from Italy to play in excellent classical style works by the composer after whom it is named.

Other Viennese Events

Simultaneously with the Music Festival, the regular opera and concert season went on as usual. An outstanding concert of the Vienna Philharmoniker, under Clemens Krauss, included works by Reger and Ravel, and the four posthumous Lieder by Richard Strauss, sung with rare perfection by Viorica Ursuleac, the conductor's wife. The most beautiful of these songs in the accomplished style of his later years is titled September, and seems to be a foreboding of the month in which the composer was to meet death.

The Wiener Symphoniker also played under two guests, Vittorio Gui, who gave Stravinsky and Respighi scores, and Josef Keilberth, who led a classical list introducing the excellent violinist Zino Francescatti.

UNESCO Group for Zagreb

LONDON.—The 1951 conference and festival of the International Folk Music Council, which is a constituent body of the International Music Council (UNESCO), will be held in Zagreb, Yugoslavia from Sept. 8 to 14, at the invitation of the Unions of Societies for Culture and Education of Yugoslavia. A festival of Yugoslav folk music is being arranged, with performances of dances, songs and instrumental music from all regions of the country. The 1950 conference was held at Indiana University, Bloomington, Ind., attended by 70 members representing 12 countries. Further information can be obtained from Maud Karpeles, Honorary Secretary, International Folk Music Council, 12 Clorane Gardens, London, N. W.3, England.

Berlin's Music Is Football of Politics

By Dr. Erwin Kroll

BERLIN. — German music life suffers from the widening rift between the Western and Eastern zones. In the East a society for composers and music theorists was recently formed, with the usual broadsides that "Western music is formalistic, etc." Those who perforce joined it include Hermann Abendroth, the composers Ottmar Gerster, Max Butting, Rudolf Wagner-Regeny. The Eastern Zone includes, of course, historic music centers such as Leipzig, Dresden and Weimar. In the first-named city the 200th anniversary of Bach's death was celebrated, as elsewhere, but he was labelled "a revolutionary crusader for world peace and a United Germany."

In Berlin, the company which carries on the name of the State Opera on Unter Den Linden, but in other halls, is also in the Eastern zone. Here one could still recently hear productions of high standards such as Macbeth and Arabella, especially when Joseph Keilberth was conducting. But Ernst Legal, the general manager, was officially reprimanded for his production of Glinka's Russlan and Ludmilla and had to put on a new version in conformity with official tenets. A new opera by Paul Dessau, The Trial of Lucullus, with a book by Brecht, was allowed to be given only once, and Hermann Scherchen, the conductor, cut short his visit to his native city.

The Municipal Opera, the concerts of the Philharmonic and the RIAS Orchestra take place in the other zones. Heinz Tietjen's general managership of the Municipal Opera, on which great hopes were pinned, did not completely justify these expectations. This is so despite such novelties as Britten's Albert Herring; Robert Oboussier's Amphitryon, with libretto by the composer based on Kleist and Moliere, with a distinguished and clever score (which Arthur Rother conducted); and Wolfgang Fortner's daring ballet, The White Rose, after Wilde's fairy tale.

Tietjen also brought back Leo Blech as a conductor. In honor of his 80th birthday, his short comic operas Versiegelt and Das War Ich were staged with much applause under his baton. The Faust-ballet, Abraxas, by Werner Egk is still popular, and attracts audiences in this house after some 50 performances.

Philharmonic and Rias Orchestras

The Philharmonic Orchestra concerts are led by Sergiu Celibidache, who introduced Guenter Raphael's Fourth Symphony and Milhaud's Suite Francaise; also by Eugen Jochum, Hans Knappertsbusch, Karl Boehm, Georg Solti and Joseph Keilberth. The latter led a program for the ISCM containing Giselher Klebe's orchestral works Die Zwitschermaschine (after a painting by Paul Klee), and the Piano Concerto by the American composer Everett Helm, played by Gerhard Puschelt. In his return visit after a long absence, Bruno Walter also fascinated listeners with his readings ranging from Mozart to Strauss. Furtwaengler also made a guest appearance, giving Max Trapp's Sixth Symphony its world premiere, as well as presenting Beethoven's Ninth. The municipal authorities are negotiating to have him as permanent artistic director of the orchestra.

The RIAS Orchestra in the American sector has Ferenc Fricsay as director, sharing the podium with other international guests. Fricsay devoted an entire program to Stravinsky. The visit of Samuel Barber, American composer, attracted much attention; he led a list of his works including the Second Symphony. The London Philharmonic also was cordially received in a visit here under Boult.

Chamber Music Popular

Contemporary music is furthered by the Charlottenburg Music Library. The art commissions of the various Berlin districts also sponsor many concerts in which artists of this city appear. Each of the three occupying Powers has a music center. In the American one we heard the pianists Andor Foldes, Leon Fleisher, and Lydia Hoffmann-Behrend, the mezzo-soprano Belva Kibler, the tenor John Hendrick and the bass Doda Conrad. Karl Ulrich and Helen Schnabel were very successful in presenting Edward T. Cone's Prelude, Theme and Variations for piano, four hands. The British Center presented the Boyd Neel Orchestra, the Amadeus Quartet, the pianists Noel Mewton-Wood and Peter Stadlen, and the tenor Richard Lewis. The Maison de France offered the cellists Andre Navarra, Pierre Fournier and Paul Tortellier, the pianists Monique de la Bruchollerie, Monique Haas, Pierre Sancan and Samson François.

In other concerts we heard the pianists Wilhelm Kempff, Julian v. Karolyi, Shura Cherkassky, Iso Elinson and Edith Puchler-Axenfeldt; the Schneiderhan and Koeckert Quartets, the tenor Walter Ludwig, Hans Hotter, Erna Berger and many musicians known mainly in Germany.

During the Berlin Festival Weeks planned for this autumn native and foreign artists will appear.

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Holland to Produce Festival Novelty

By Frits Noske

THE HAGUE.—Plans for the Holland Festival, extending from June 15 to July 15, promise a splendid series. In addition to the programs already listed in this publication, the world premiere of Jean Françaix's L'Apostrophe has been announced by the Netherlands Opera.

Music life in the Netherlands has been brilliant this season. There is still a large segment of the public that crowds the concert halls for Beethoven, Chopin and Tchaikovsky, but another, smaller group is interested in contemporary or rare older music.

Several recitalists gave unusual programs. Joseph Szigeti devoted his list entirely to Bach, playing three of the solo violin sonatas. Elise Czerfalvi, Hungarian violinist, with Arpad Gerecz, performed a Vivaldi Sonata for Two Violins, another by Prokofieff, 11 little Duos by Bartok, and Bach's A minor solo Sonata.

Orchestras Led by Guests

The two leading orchestras have had a busy winter. The Concertgebouw was forced to play the whole season under the baton of guest conductors, because their own leader, Eduard van Beinum, was seriously ill. Monteux was the first. He gave two premieres of Dutch works —first, the very successful Ballade for orchestra by Henk Badings and a Concerto for Organ (Passacaglia with Introduction and a Toccata) by Hendrik Andriessen, with the composer at the organ. The other soloists under the baton of Monteux were the Dutch pianist George van Renesse (Rachmaninoff Second Concerto), Robert Casadesus (Fourth Concerto by Saint-Saens) and Wilhelm Backhaus (Brahms first Piano Concerto). In the same concert Monteux gave an inspired reading of Stravinsky's Fire-Bird Suite.

On a less high level were the two following guest conductors, Issay Dobrowen and Walter Susskind, but with Otto Klemperer again great heights were reached. Interesting, though not on the *niveau* of his other compositions, was the local premiere of the Ninth Symphony by Shostakovitch. The young Hungarian violinist Johanna Martzy was soloist in Brahms Concerto. Her performance showed understanding of its style, and the colorfulness of her interpretation was successfully seconded by Klemperer's orchestral accompaniment.

Remarkable was the local premiere of Bartok's Concerto for Viola and Orchestra, written for William Primrose, the excellent English artist. Again at Amsterdam he was the superb soloist under the leadership of Klemperer. Another high point was a subscription concert under Josef Krips, with Irmgard Seefried as assisting artist.

The last guest was Jean Fournet, a specialist in modern French scores. He led a Ravel Festival in the Concertgebouw at Amsterdam, with Nicole Henriot at the piano in the G Minor Concerto and Suzanne Danco in the Shéhérazade.

In another performance Francescatti played the Third Violin Concerto by Saint-Saens with technical brilliance and superb musicianship. Jean Fournet provided well integrated accompaniment.

Residentie Forces in Novelties

The Residentie Orkest has become a magnificent instrument in the hands of Willem van Otterloo. His programs are frequently unconventional and of particular interest to the connoisseur. At each performance a Netherlands work is programmed.

The two new young concertmasters, the gifted violinists Theo Olof and Herman Krebbers, made their debut with the Double Concerto by J. S. Bach, in an interpretation of high calibre, which was warmly applauded. The program included also a Concertino for piano and orchestra by Cor de Groot, Dutch pianist, with the composer at the piano.

Other interesting novelties were the Fourth Symphony for piano and orchestra by Léon Orthel with the composer at the piano; a Concertino for piano and orchestra by Johanna Bordewijk-Roepman (soloist Nelly Wagenaar gave a sensitive reading of the interesting work), and Alexander Voormolen's Concertino for Two Pianos, played by Gerard Hengeveld and George van Renesse.

Among the most successful soloists were Anni Fischer in Schumann's Piano Concerto and Wilhelm Backhaus in Beethoven's Fifth Concerto. The season closed with a Beethoven cycle.

U. S. Artists Appear

The winter was one predominantly of pianists. Several new artists from the United States included Abbey Simon, who in recital scored a marked success here, especially with six Etudes by Paganini-Liszt, and Jacques Abram, who gave sensitive and stylistic readings of Bach, Beethoven, Bartok and Chopin. Andor Foldes showed distinguished musicality in the Third Piano Concerto by Bartok, heard over the Hilversum network. Julius Katchen, Leon Fleisher and Robert Wallenborn were also warmly welcomed.

Outstanding among singers were Kathleen Ferrier (England), Irmgard Seefried (Austria), and Gérard Souzay (France), Max Lichtegg (Swiss), and Laurence Bogtman (Dutch).

Toronto Proms Opened by Unger

TORONTO.—Dr. Heinz Unger returned from a European tour to conduct the first of Toronto's Prom Concerts in the Varsity Arena on May 31. This summer Dr. Unger will go to South America, where he will conduct three concerts in Buenos Aires and two in Sao Paulo in August and September. Dr. Unger's European tour, which was of three months duration, included engagements in Madrid, Valencia and Barcelona, as well as with the Yorkshire Orchestra in Leeds, England. His tour originally was to consist of 12 concerts, six in Spain and as many in England, but the schedule was extended to take in six additional appearances in Spain. The conductor has agreed to return to Europe next year for a longer time, with concerts in Britain, Spain, Holland, Denmark and Switzerland.

Weissman Heads Havana Group

Frieder Weissman, conductor of the Scranton Philharmonic, has been appointed conductor of the Havana Philharmonic for the next three seasons, and will open the season in the Cuban capital in October. The appointment is the result of a guest appearance Mr. Weissman made with the orchestra in April, substituting for Serge Koussevitzky. He will continue his ten-year association with the Scranton ensemble, flying between there and Havana.

ALDO

PARISOT

Cellist

Soloist, Lewisohn Stadium, July 17 with Vladimir Golschmann conducting the Dvorak Concerto

"His technical mastery . . . is notable and comprehensive; his playing was fluent and gave a sense of relish, rather than one of coping with a task, on the part of the artist. . . . The Villa-Lobos work gave him a liberal and well utilized opportunity to illustrate its range of colors; it also called for and received ample virtuosity."
Francis D. Perkins, New York Herald Tribune

"Aldo Parisot, Brazilian 'cellist, has a winning way with a musical phrase. His gentle attacks and shaded endings, along with the variety of colors and speech-like dynamics between, contributed to a communication of high order in those places. He achieved a delightfully deft handling of the light rhythms in Mozart's Sonatina."
C. H., New York Times

"Parisot is one of the most thoroughly satisfying, most finished cellists I have ever heard."
W. T., Norfolk Virginian-Pilot

(Performances of Don Quixote with Victor de Sabata and the Pittsburgh Symphony)

". . . Mr. Parisot played the solo cello music of the gallant 'Don Quixote' superbly. He plays with infinite sensitivity and his musicality is unchallenged and heartwarming."
Pittsburgh Post Gazette

"The artist has an extensive technique and an easy command of tone, all the way from a delicately phrased pianissimo to a firm, rich tone. These qualities are at the service of innate musicality and a poetic imagination. In his intense absorption in the music Mr. Parisot draws his audience with him. The Chopin Sonata had a deeply emotional reading without sentimentalizing and an exciting breadth and forcefulness."
E. B., Evening Citizen, Norfolk, Conn.

"His technic is vast and secure. His bowing is free but discreet and controlled, never theatrical. His sonorities are impetuous, pure and always beautiful. Nobility of expression, rare comprehension and wide range of stylistic communication are marked."
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SAN FRANCISCO CHRONICLE
". . . a superb piano recital . . . the occasion was admirable in every respect, for the program was exceptionally interesting and its interpretation was both vivid and profound . . . a brilliant and resourceful colorist . . . commands a very thorough and brilliant technique." *Alfred Frankenstein*

LOS ANGELES HERALD-EXPRESS
". . . this lovely young lady is a fine artist . . . played with diamond brilliance."
Owen Callin

DETROIT NEWS
". . . shows a fine perception of brilliancy and delicacy of Chopin." *Cecil Betron*

EL OCCIDENTAL, Mexico City
". . . one of the great figures; her technic is sensitive and also vigorous, her musical approach perfect." *Robert Beltran y Puga*

EL MUNDO, Puerto Rico
". . . is gifted with an excellent technique, a great intelligence and a sensitive finesse."
Dwight Hiestand

EL MERCURIO, Chile
". . . posseses a clean technique and a beautiful tone . . . not the desire for spectacular display of virtuoso pyrotechnics . . . calls attention to the serenity and faithfulness of her interpretations . . . won a merited ovation." *Juan Orrego Salas*

ERCILLA, Chile
". . . a great pianist of grand style. Her mature and masculine manner places her in the same artistic heights as pianists of the other sex." *Dr. Wagner*

Suite 701—119 W. 57th St., New York City

Mexico Welcomes Return of Chavez

By Charles Poore

MEXICO, D. F.—Carlos Chavez achieved a personal triumph on his return to the podium of the Bellas Artes as director of the National Symphony Orchestra in a new series of concerts—resuming the position he had to relinquish when he took over direction of the National Institute of Fine Arts. The titular director is Pablo Moncayo, Chavez's protégé. The first concert featured the Beethoven Ninth Symphony, with chorus and soloists, Irma Gonzalez, Oralia Dominguez, Jose I. Sanchez and Roberto Silva. The concert was attended by President Aleman and his wife, the Polish and French Ambassadors, and members of the cabinet.

Each year Chavez seems to grow in musical understanding, notably as a Beethoven interpreter. In a recent concert his direction of the Beethoven Second Symphony was superb. On the same program he gave for the first time in Mexico Respighi's Fiestas Romanas.

The Italian boy prodigy, Ferrucio Burco, directed the National Symphony in three concerts at the Bellas Artes—Wagner, Beethoven, Berlioz and some lighter numbers being offered. His concerts were organized by the Italian Societies of Mexico. He showed musical comprehension far beyond his years.

Leonard Bernstein, invited by Maestro Chavez to direct, as guest conductor, a pair of Bellas Artes concerts of the National Symphony, opened his first concert with Chavez' Indian Symphony, and closed with Copland's El Salon Mexico, thus making a friendly gesture, and incidentally giving us a clearer concept of the Chavez score. He also served as both soloist and conductor in the Beethoven Concerto in C major. The Mexicans were delighted with his display of talent and skill.

The Hungarian String Quartet returned to delight listeners in programs given in the charming theatre of the French Institute. The Asociacion Musical Daniel is to be highly commended for undertaking a musical project that offered so much of art with limited financial return.

Horenstein and Heifetz

The same organization brought Jascha Horenstein down from New York as guest conductor of the Mexico City Philharmonic. The organization opened its season with appearances under Sergiu Celibidache, and is by now well schooled and integrated. Horenstein needed to give it only more precision, finesse, and balance—all soon achieved. He showed fine comprehension in conducting Beethoven's Egmont Overture and Fifth Symphony. On the same program Heifetz played that composer's Violin Concerto, a performance in which soloist and orchestra were in perfect accord. In addition, Heifetz delighted admirers with a series of Bellas Artes recitals.

Soloists on other programs were the Mexican pianist Esperanza Cruz, playing the Liszt Second Concerto, and Nicole Henriot, in a notably good performance of the Ravel Concert in G. Both won well-deserved acclaim. Horenstein introduced several works of special interest, among them a suite of Karol Rathaus, and Revueltas' Redes (Nets).

The Asociación Musical Daniel, launching a campaign to make the Philharmonic permanent, has already gained gratifying results. Among the gifts announced was $1,000 contributed in cash by Heifetz—an act of disinterested generosity that has endeared him still more with the Mexicans. Other gifts, thus far announced, bring the total contributed to 33,775 pesos in Mexican currency.

Havana Maintains Its Rich Music Calendar

By Huberto de Blanck

HAVANA.—Increasing in its cultural and artistic atmosphere, the beautiful City of Havana maintains a high level in the kingdom of the arts. The concerts sponsored by the Sociedad Pro Arte Musical, pioneer among our musical organizations, have acquired a just renown. This season they have brought such artists as Erica Morini, Heifetz, Milstein and Angel Reyes, violinists; Vronsky and Babin, Serkin, Rubinstein, Ciccolini, Cubiles and Nin-Culmell, pianists; Gregor Piatigorsky, Ljuba Welitch, the Griller Quartet; the Yale Glee Club and the Coro Hispanico de Mallorca.

In addition, three operas will be given, Verdi's Otello and Traviata, conducted by Joseph Rosenstock, and La Boheme under Miguel Sandoval. Among the singers will be Bidu Sayao, Delia Rigal, Adelaide Bishop, Lydia Ibarrondo, Ferruccio Tagliavini, Mario del Monaco, David Poleri, Leonard Warren and Lorenzo Alvary. The chorus is trained by Paul Czonka.

The annual ballet series will be held in June. Pupils of Pro Arte's own School of Ballet will be the performers. The Board of Directors of Pro Arte Musical, composed of women who are enthusiastic music-lovers, is headed by Maria Teresa Velasco de Gonzalez Gordon. The events are given in its own splendid Auditorium.

After a serious conflict between the Patronato Pro Música Sinfónica (the social group who controlled the affairs of the Orquesta Filarmónica de la Habana) and the members of the Orchestra, a generous subsidy from the Government was announced. The musicians, with a new board of directors, decided to give the 1950-51 season on a co-operative basis. The two series of twelve pairs of concerts (identical programs) by the orchestra are given at the Auditorium Theatre on alternate Sunday mornings at popular prices, and the gala ones on Monday evenings. Guest conductors were Frieder Weissmann, Thomas Mayer, Ernest Ansermet, Sergiu Celibidache, Eric Simon, Guillermo Espinosa and Igor Stravinsky. Soloists included Ellabelle Davis, Nicole Henriot, Edna Phillips, Brenda Lawis, Raya Garbousova, Rugiero Ricci, Angel Reyes and Jorge Bolet. The pair conducted by Stravinsky was devoted to his works; in his second visit to this city, the composer was enthusiastically acclaimed. Under sponsorship of the Ministry of Education, the Philharmonic Orchestra was also heard in open-air concerts before our ancient Cathedral. Eminent soloists at these events were Marian Anderson and Artur Rubinstein.

Under the continued leadership of its founder, Mary McCarthy de Gomez Cueto, the Sociedad Amigos de la Música is providing concerts of outstanding merits. Mia Slavenska's Ballet Variante opened the season. Dorothy Maynor, soprano, and Henryk Szeryng, violinist; played remarkable recitals and the Cuban Jorge Bolet performed one of the finest piano programs of the year .

Ecuador Provides Vivid Contrasts

QUITO, ECUADOR.—This is a land fantastic in its physical contrasts, both scenic and human, that has steaming jungle and head-hunting savages, and only a short distance away cold, stern highlands, blown barren by the winds of the Andes.

Music that is conceived from this pantheistic source is the true form of the art in Ecuador. The primitive guitar of the Cayape Indians of Upper Esmeraldas—a bit of balsa, eleven inches long and a little over three inches with eight strings of vegetable fiber strung over two cross-bars—produces one of the most exotic "scales" imaginable. The *rondedor* of the mountain regions is a throwback to, or perhaps a hangover from, the pipes of Pan. There is a fascinating resemblance to what we know of the ancient Greek scales.

Quito is the perfect capital, psychologically, for such a country. A city of 250,000, it is the essence of all the romantic musical comedies ever written. A village city of donkeys and diplomats, has a continual under-current of quasi-musical sounds—the incessant tooting of horns and the sing-song Spanish which is peculiar to this region. The popular Quiteño music bubbles and bounces and manifests the carefree (at times too much so!) nature of the Quiteños.

With the influx of Europeans in the last twelve years, there has risen the demand for another sort of music. The "gringos" have brought with them a cultural background that has great music as one of its main components. Because of its peculiar geographical position, Ecuador has not been visited too often by leading artists in the past. Several years ago the pianist Claudio Arrau came here, and some ten years in the past Heifetz made a visit.

League of Arts Formed

A year and a half ago, the Sociedad Liga Del Arte, popularly known as LIDA, was formed to meet the growing demand for good concerts. LIDA was at first a small, independent society formed by Pedro Goldbaum. Within a few months it became a semi-state organization. President Galo Plaza holds the number one membership in LIDA.

A NATIVE MUSICIAN in Ecuador.

There are now 2,000 paying members. A season card gives the holder a fifty per cent discount. The season starts in November and lasts until August. This season Quiteños have seen and heard Katherine Dunham and her troupe, the French violinist Henri Lefkowich, the Vienna Boys' Choir and most recently, the Don Cossacks. In the popular field, LIDA brought Xavier Cugat and his orchestra. They are also presenting the Gran Ballet Imperial with Nana Gollner and Paul Petroff. At the end of last season Lawrence Tibbett and Yehudi Menuhin came to Quito. The concerts are held in either the Bolivar or Capitol movie theaters. One of the projects of the future is to have an auditorium exclusively for concerts and stage events.

New Radio Station

The new station, Radio Quito, will be one of the most important factors in bringing good music to Quito and its environs. Built on the American pattern, Radio Quito's programs are styled to appeal to everyone, yet they aim to raise the present level.

Radio has not been considered a profession in Ecuador and is still something new. Though there are a good many radio stations here, their activities can not be considered purely professional.

Among the musical programs of Radio Quito are Concerto del Mediodia, which is devoted to light classics, a 15-minute program of French music; and Nocturno, a 55-minute presentation of classical music ranging from Bach to Barber, nicely seasoned with brief, interesting notes. There is some national music from popular to semi-classic, and many works of better known Latin Americans such as Villa-Lobos. Time is allotted to discussion of music, art and literature from all Latin American countries with the co-operation of the individual Embassies.

Doris Cashmore is in charge of the programming of Radio Quito. She was one of the first five girls in the United States to receive a degree in Foreign Relations, specializing in Latin America. A graduate of Barnard, she was formerly with Time and Life. Her growing knowledge of South America led to her resignation from the magazine field, so that she could devote her entire time to inter-American cultural relations. Her interest in bringing fine music to Ecuador stems from a musical background. Her mother was a concert pianist and at one time was with Musical Courier.

The long-awaited formation of a symphony orchestra in Ecuador is still a dream in spite of a law passed by the Senate in 1949 to provide for such an ensemble. Nothing would be more enthusiastically welcomed than an active philharmonic body, and it is sincerely hoped that some co-ordination will develop between the demand and supply in this matter.

LEONA FLOOD DE BERGER.

To Premiere Krenek Work

Miriam Molin, pianist, is scheduled to give the world premiere of Ernst Krenek's Fourth Piano Concerto next October in Cologne, Germany, with the Gürzenich Orchestra. She will then perform the work on the Flemish Radio in Brussels and over the American Radio in Berlin. Miss Molin made her West Coast debut last fall in Los Angeles, and in March played the Rachmaninoff First Piano Concerto with the Portland Symphony in her home town of Longview, Wash.

KAYTON NESBITT, *Tenor*

Selected to sing the tenor lead, Pygmalion, in the revival of Von Suppe's "Beautiful Galatea," and Tybalt in "Romeo and Juliet" with Central City Opera Company, Central City, Colorado, in Summer of 1951.

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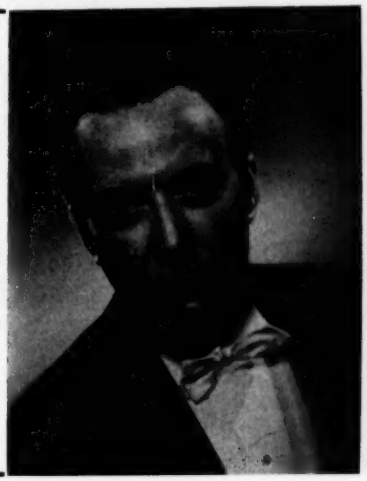

ELEAZAR DE CARVALHO rehearsing the Orquestra Sinfonica Brasileira at Rio de Janeiro for its first concert of the 1951 season. Marialcina Lopes, pianist, was the soloist in Beethoven's Concerto No. 3.

De Carvalho Conducts On Three Continents

One of the interesting personalities in the current music news is Eleazar De Carvalho, the young conductor, celebrated in his native Brazil, who, commencing his North American career at the top with the Boston Symphony Orchestra, has recently won new kudos as *chef d'orchestre* for a series of concerts with the Société Philharmonique of Brussels.

In March, Carvalho resumed his duties as Regente of the Orquestra Sinfonica Brasileira, performing for the first time in Brazil Stravinsky's Sacre du Printemps, which made the opening concert of the season a real triumph. "We had 23 rehearsals," he recently related, "which gave us good opportunity to bring out a clean performance of this difficult piece." The conductor was most happy over the preliminary work which had been possible. This first program offered also the Euryanthe Overture of Weber; the Third Beethoven Concerto for piano and orchestra with Marialcina Lopes as soloist, and Assis Republicano's A Natividade de Jesus.

The second concert listed Carvalho's arrangement for orchestra of the Bach Prelude No. 8; Francisco Braga's Episodio Sinfonico; Franck's Symphonic Variations, with Sari Biro as piano soloist, and the Berlioz Symphonie Fantastique.

Following this series, which included a Youth Concert, Carvalho flew to Europe for the guest-performances in Brussels. He returned to conduct in Rio de Janeiro May 12 and 13, then left for May and June concert assignments in Sao Paulo and Buenos Aires, with six broadcasts between concerts. On completion of his South American schedule, he will come back to Tanglewood for his annual engagements at the Berkshire Festival. He is a permanent conductor of the Orquestra Sinfonica Brasileira, and so far as his seasonal commitments permit, he will appear as guest in major symphonic centers of the United States, Europe and the Antipodes. His last year's conductorial performances in Israel and North America with the Israel Philharmonic Orchesrta won high praise.

De Los Angeles for Festivals

Victoria de los Angeles left on May 15 for Europe to sing at the Festival of Britain and those of Edinburgh, Lyons and Holland. Five performances at Covent Garden are also scheduled for the soprano. She returns next season to sing at the Metropolitan and to tour.

San Francisco Hears Schoenberg Novelty

By Charlotte Hiller

SAN FRANCISCO.—Ludwig Altmann, organist, performed at Temple Emanu-El, for the first time locally, Arnold Schoenberg's monumental Variations on a Recitative for Organ, op. 40. The intricate work demands superior technical skill, mental discipline and musical insight, attributes amply present in this interpreter. The Schoenberg composition had a surprisingly strong emotional appeal. It ranks, for depth and moving majesty, with the great organ works of the past.

Mr. Altmann and members of the San Francisco Symphony Orchestra also presented, under Gastone Usigli's direction, two re-discovered symphonies for organ and orchestra by J. S. Bach. Short, lovely and forceful, they enrich the literature of this particular field. However, Handel's Concerto in G minor No. 1 for organ and orchestra heard as the concluding work, is greater in both design and substance. The orchestra alone played Five Pieces for Strings, op. 44, by Hindemith and Samuel Barber's Adagio for Strings. Main credit for the evening is due Mr. Altmann, not only for his admirable soloistic accomplishments, but for his initiative which brought about so unusual and worthwhile an occasion.

Barati Chamber Society Formed

To bring the chamber orchestra literature, so far neglected in this area for lack of a permanent performing body, before the San Francisco audience, the Barati Chamber Orchestra Society has been established. George Barati, permanent conductor of the Honolulu Symphony Orchestra and founder of the Barati Chamber Orchestra in San Francisco, will continue as conductor for the society. It is hoped that the highly successful concerts of the group, which is composed of members of the San Francisco Symphony Orchestra, will (after three summer seasons) be put on a firmer basis with this, its fourth. A series of three concerts is planned.

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challenging, were heard recently. Randolph Hokanson again proved himself a musician of high caliber when he played the Bach Toccata in F sharp minor in a way memorable for the complete fusion of technical mastery with musical penetration. Mozart's Fantaisie in C minor (K. 396) was equally big in concept; the Beethoven Sonata in D major, op. 10, No. 3, at times seemed to concentrate on detail a little more than was desired for the whole. Mr. Hokanson also gave works by Szymanowski, Debussy, Bartok and Chopin, of which Debussy's La Soirée dans Grenade best revealed his sense for color and subtlety. . . . Bernhard Abramowitsch, who lives and teaches in Berkeley, played one of his all too rare recitals in San Francisco. After Mozart's C minor Fantaisie in a beautiful, lyrical reading, he presented two Schubert Impromptus. Whatever Abramowitsch does has, for all his technical skill, no quality of routine, which makes all his material sound new and exciting. He is known for his performances of contemporary works and included Four Bagatelles by the young Berkeley composer Earl Kim, short, interesting, engaging pieces. The second part was devoted to Beethoven's Sonata, op. 106, so demanding technically and spiritually, and seldom performed as on this occasion, by an interpreter who so fully comes up to the composer's intentions.

The recital given by Artur Rubinstein at the Opera House opened with Beethoven's Sonata "Appassionata," which during the first two movements seemed somewhat lacking in clarity. But Schumann's Fantasiestuecke, op. 12, were played in a manner exciting for subtlety, plasticity and moving inwardness. There was also Ravel's Ondine, Debussy's L'Isle Joyeuse and a Chopin group which again proved the pianist's independent, unerring understanding of this composer's music. The large, enthusiastic audience demanded many encores.

Edgar Jones, baritone, was heard at the Marines Memorial Theatre in a Bach cantata, a Schubert group, a group of French songs and a Moussorgsky group. He displayed a well trained voice of fine quality, which if not huge, is full and rich enough for what Mr. Jones wants it to produce. Virtually everything sung was, from the point of view of technique and interpretation, impressive.

Wells Wins Brooklyn Award

The American Artists Award for 1951 of the Brooklyn Institute of Arts and Sciences has been bestowed on David Wells, cellist of East Chicago, Ind. Mr. Wells received the award as a result of a recital he gave at the Brooklyn Academy of Music on Jan. 7, considered outstanding in a special series of 10 recitals by American artists. Judges were Irene E. Golden, president of the Brooklyn Music School; Carl H. Tollefsen, former president of the Brooklyn Music Teachers Guild; and Paul Affelder, music critic of the Brooklyn Eagle. Honorable mention went to Angelene Collins and Sara Mae Endich, sopranos. The award entails a cash grant of $200 together with a recital in the Major Concert Series conducted by the institution. Mr. Wells will appear in this recital on Feb. 19. The cellist has studied at the Chicago Musical College; with Diran Alexanian at the Manhattan School of Music; and with Raya Garbousova.

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Jo Sullivan at Pierre's Cotillion Room

The imposing and beautiful Cotillion Room of the Pierre looks as if it could swallow a wisp of a girl named Jo Sullivan as she prepares to sing these nights in her night-club debut.

A few minutes later, particularly when she is singing, far from the range of a microphone, the waltz song from "Romeo and Juliet," a person just entering the cocktail lounge out of ordinary earshot is thrilled with the clear, strong tones he hears.

Miss Sullivan is five feet tall, weighs 89 pounds and, the other night, looked like a Dresden doll or a lovely sprite in a white, one-shoulder gown nipped at the waist, edged with pink pearls and accompanied with pink shoes and beet-like pearls.

On Broadway last fall in the short-lived "Let's Make an Opera," she is scheduled for the role of Cinderella in Arthur Klein's fall production of "Cross Your Fingers."

The St. Louis Municipal Opera will hear Miss Sullivan this summer in the role of Dorothy in "The Wizard of Oz." It couldn't be a better role for her, as proved by the way she sings "Over the Rainbow" in the Cotillion Room. I wish Hollywood would remake the picture and star her. *Robert W. Dana, N. Y. World-Telegram*

Other featured artists from the Alba Clawson Studios, include Frank Parker, tenor; Kathryn Laude, mezzo-soprano; and Ruth Webb, dramatic soprano.

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21st American Festival at Eastman School

By Norman Nairn

ROCHESTER, N. Y. — Two large choral works, music for string quartet and a new chamber opera were among the 18 new scores premiered at the Eastman School of Music's 21st Annual Festival of American Music, with Dr. Howard Hanson, Eastman head, as Festival director. These, with some 33 heard at the preceding Symposium of Student Orchestral Works, totaled 53 heard within two weeks, a record number for the school.

The choral works, H. Merrills Lewis' Sacred Rhapsody, From the South, and Wayne Barlow's Mass in G, presented at the Founder's Day program concluding and climaxing the Festival on May 10, when Dr. Hanson conducted the Eastman School Senior Symphony Orchestra and Chorus in thrilling performance.

Prof. Lewis, of the music faculty of Syracuse, based his Rhapsody on five folk hymn tunes of the South, preserving the spirit of the hymns, often movingly, and showing marked success in the technic of writing for voices.

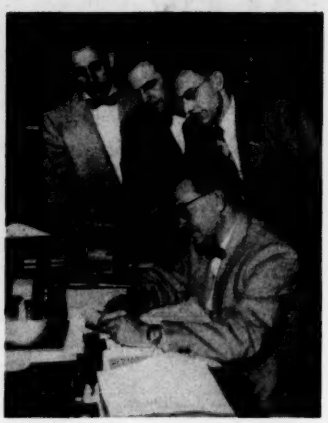
Barlow's Mass, which he conducted, is highly impressive and mightily effective, having also good sense of vocal writing, much of it in the high tessitura. Thrilling moments are the "Hosanna in Excelsis" at the end of the Sanctus. A short "Cantio pro Elevatione" for strings introduces the Agnus Dei, bringing the Mass to a reverent conclusion.

As always on Founder's Day, Dr. Hanson paid tribute to the late George Eastman, founder of the school.

Mennini Opera Staged

A large and ovation-minded audience at this concert also heard the premiere of Lyndol Mitchell's Fantasia, written fluently and with melodic line; Laurence Rosenthal's Horas, a lively chain of Israeli dance tunes; John Alden Carpenter's Sea Drift, and Dr. Hanson's tone poem, Pan and the Priest, one of his important scores. Dr. Hanson's discerning conducting brought remarkably fine performances from his young charges.

May 7 and 8 saw the premiere of Louis Mennini's chamber opera, The Well, in performance by the Opera Workshop directed by Leonard W. Treash, with Ward Woodbury, assistant director and conductor, and Clarence J. Hall, director of scenic design.



AMONG COMPOSERS PRESENTED . . . L. to r., H. Merrills Lewis, Louis Mennini, and Wayne Barlow, who had major works given first performances, with Dr. Howard Hanson (seated), Eastman School and Festival director, studying a score.

The Well, first effort of the sort by the Eastman faculty member, was very well received, with merit musical and dramatic, the second night's performance being speeded up to eliminate a lag on the first night. The melodramatic story is that of two men, one a hunchback, the other rather ne'er-do-well, in love with the same girl. The music is in the recitative-aria form.

The first cast had Thomas Mayne, Janet Voorhies and Richard Gilley as protagonists of the main characters; Norbert Winkler, Lois Legge and Giles Hobin were heard in the second performance.

Companion piece on the double bill was Menotti's Amelia Goes to the Ball, with Marcelle Bolman, David Meyers and Giles Hobin playing the leads the first night, and Janice Johnson, Leonard Potter and Richard Gilley the second. Performances of both operas set a new high in performance by the Workshop.

Orchestral Premieres

The Festival's opening performance on May 2 was given by the Eastman-Rochester Symphony Orchestra, Dr. Hanson conducting. Four premieres were heard.

Ulysses Kay's Sinfonia in E provided a stimulating opening, a work with a sense of direction. Donald White's Andante for oboe, harp and string orchestra, with Robert Sprenkle as oboist, has a lovely lyric line, developed fluently.

Spencer Norton's Solstice (Glances at a Younger World), definitely had ballet in mind, its drive, dramatic strength, big dimensions and assured workmanship proclaiming the experienced craftsman. The fourth premiere was that of Walter Hartley's Sinfonietta, a sensible example of good contemporary writing, quite dance-like in spots.

Especial interest attached to the first Rochester hearing of Dr. Hanson's Fantasy Variations on a Theme of Youth, for piano and string orchestra, with Alfred Mouledous as piano soloist. Undoubtedly this will be added to the concert repertoire.

The work was commissioned by and premiered at Northwestern University in February for its centennial celebration, the composer conducting. The principal theme is derived from Hanson's own Concerto da Camera, written 35 years ago when he was a student at Northwestern. Breadth, romanticism, marked the work, in which solo piano and orchestra have equal partnership.

Completing this program was Paul Creston's Concertino for Marimba and Orchestra, effectively written for the

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LUDMILLA BERKWIC
N. Y. Debut, Town Hall, Oct. 28, 1951. Appearances: Harvard Club, N. Y.; Natl. Orchestral Assn.; Spring Valley, N. Y.; Teaneck, N. J.; Lake Placid, N. Y.

GLADYS STEIN
N. Y. Debut, Town Hall, Nov. 30, 1950. Soloist, N. Y. Little Symphony. Recitals in Buffalo, Orchard Park, Peekskill, N. Y., Paterson, N. J.; 15 broadcast recitals WABF.

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INFORMAL SONGFEST . . . Officers of the Paris (Tex.) Civic Music Association join in song with Steven Kennedy after his concert. L. to r., Mrs. Alva Winters, secretary-treasurer of the Paris Civic Music Association; Jacob Hannermann, accompanist; Lois Nelson, Mrs. A. M. Lindsey and Mrs. Frank Fuller, directors; Raymond Wunsch, vice-president; C. M. Rhodes, president, and Mr. Kennedy.

solo instrument, in which Richard Barnett was proficient player.

Chamber and Other Scores

Taking over on May 3 was the Kilbourn Quartet, comprising André de Ribaupierre, Paul White, Francis Tursi and Gabor Rejto. A feature was the premiere of Wayne Barlow's Quintet for piano and strings, which had Jose Echaniz as soloist. Coordination of performers was superb, the quartet also playing devotedly in Richard Willis' Quartet and Quincy Porter's Quartet No. 8, both first Rochester hearings.

An ovation for Bernard Rogers' Leaves from the Tale of Pinocchio greeted the May 4 program by the Eastman-Rochester Symphony Orchestra, Dr. Hanson conducting, which also saw premieres of works by Burrill Phillips, William Latham, Johannes Smit, Constant Vauclain, James Wright and Wayne Bohrnstedt.

Rogers' piece, with Leonard W. Treash as narrator, is strongly imaginative, having delicate and unusual sound effects, some of it picturesque and almost bizarre.

The other works were Phillips' Divertimento, Latham's Suite for Trumpet and String Orchestra, Sidney Mear the soloist, all of whose technic was summoned to surmount its difficulties; two movements from Smit's Symphony No. 1, Vauclain's Prelude to Endymion, a movement from Wright's Symphony No. 1 and from Bohrnstedt's Symphony.

Little Symphony Program

Conducting the Little Symphony on May 9, Frederick Fennell presented a program of music from the purely abstract to that of good fun. Ann Mason, contralto, was the soloist in Dai-Keong Lee's Songs from the Rose Tree, and in Gerald Kechley's Will You Not Weep? for contralto, clarinet and strings, with Arthur Eresman as the clarinetist.

These two were first Rochester hearings, as was Gardner Read's Suite for Wind Instruments, Nine by Six. Completing the program were Walter Piston's Sinfonietta, Jack End's Three American Pastimes, and Bernard Rogers' The Silver World.

In a pre-festival concert, Fennell conducted the Eastman Symphony Band in a program of music originally written for band by American composers, including Cecil Effinger, Eward Barrows, Roy Harris, Vincent Persichetti, Wallingford Riegger, Robert Russell Bennett, Virgil Thomson, Burnet Tuthill, and marches by Bagley, Sousa and Goldman.

Symposium Offers Hearings

Preceding the Festival was the annual Symposium of Orchestral Works by graduate students, in which Dr. Hanson conducted the Eastman-Rochester Symphony Orchestra in five sessions, in informal readings of works by the following:

Wayne Bohrnstedt, Charles Carter, Sebastino Conti, Henry Edmunds, Grant Fletcher, James Frankus, Henry Hallstrom, Truman Hayes, Scott Huston, Walter Hartley, Joseph Jenkinsm Richard Johnston, Robert Kelley, Robert Lewis, Merrills Lewis, Frank Mader, Byron McCullough, Lyndol Mitchell, Spencer Norton, Eliseo Pajaro, Leon Ricklis, Lawrence Rosenthal, Nancy Selinger, Harold Schwad, Elmer Schoettle, Kemble Stout, Norma Weldenburg, Richard Willis, Donald White, James Wright.

Entire proceedings of the Festival were recorded for use by the Voice of America in its programs abroad.

On May 26 Dr. Hanson conducted a small orchestra composed of members of the Eastman Senior Symphony, presenting a number of Festival works over the NBC network.

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Ann Arbor Festival Marks 58th Year

ANN ARBOR, MICH.—One of the most brilliant in the long series of May Festivals here took place from May 3 through 6. Hill Auditorium was filled to capacity for all six concerts, with standing room at a premium. The Verdi Requiem on Friday evening formed a massive centerpiece of the festival, superbly performed by the Philadelphia Orchestra and the University Choral Union under Thor Johnson, and with the soloists Eileen Farrell, Blanche Thebom, Coloman De Pataky and Oscar Natzka.

The high musical level of the series was established at once in the opening program which brought the Philadelphia Orchestra under Ormandy with Artur Rubinstein, pianist, soloist in an incandescent version of the Chopin Concerto No. 2, and the orchestra playing the Bach-Ormandy Toccata and Fugue in D minor and the Berlioz Symphonie Fantastique. American folksongs featuring Festival Youth Chorus, which had the all-round excellence of Marguerite Hood's direction, were heard at the Saturday matinee, a list which brought too the polished artistry of Tossy Spivakovsky, soloist in the Sibelius Concerto in D minor, op. 47, for violin and orchestra.

U. S. Premiere of Lambert Work

Risë Stevens, in two groups, mostly operatic arias, was the bright particular star of Saturday evening, with Ormandy presiding over the orchestra. Thor Johnson took the podium on Sunday afternoon in a concert notable for William Kapell's brilliant performance of the Prokofieff Concerto No. 3 for Piano and Orchestra, and the American premiere of Constant Lambert's Summer's Last Will and Testament, with Oscar Natzka, bass; the nostalgic beauty of this score was sensitively delineated under Mr. Johnson's potent guidance.

A bit of backstage drama marked the closing program, which found Miss Farrell substituting for the scheduled Patrice Munsel. Dr. Charles A. Sink, longtime impresario of these festivals, pays tribute to the spirit of both singers. Miss Munsel, suffering from a cold that had forced her to cancel an appearance in Fledermaus on the Metropolitan Opera's spring tour, nevertheless came on to Ann Arbor, hoping to be able to fulfill her engagement. Meantime, in view of the situation, Miss Farrell graciously consented to stay on after her Friday night concert to save the evening, if it became necessary. A Sunday visit to the doctor decreed temporary silence for Miss Munsel, so her colleague sang in her stead, offering Gluck, Ponchielli, Puccini, Massenet and Verdi arias. The orchestra, Ormandy conducting, had the Paul Creston Third Symphony ("Three Mysteries") as its *tour de force* of the occasion.

Choral Units Excel

Besides the brilliance of soloists and conductors, much credit for the festival's success goes to the fine work of the choruses. The University Choral Union, which has had a continuous existence from 1879, maintains a membership of 300, recruited from students of the University of Michigan and townspeople of Ann Arbor, chosen through audition. Through the years, some 18,000 singers have appeared in this group. Its present director is Lester McCoy, whose training throughout the year made the ensemble a delicately attuned instrument to turn over to Mr. Johnson for the festival. The Youth Chorus dates from 1913, and also draws on the neighborhood for its singers. Miss Hood, its current preceptor, is supervisor of music in the Ann Arbor public schools.

The Ann Arbor Festival itself records an unbroken sequence of yearly presentations since 1894, regardless of wars, depressions and other vicissitudes of almost six decades. Perhaps one reason for its high international standing is the consistency with which it has held its associations, not only with the two choruses, but with the visiting orchestras. For the first eleven festivals, the Boston Festival Orchestra under Emil Mollenhauer formed the instrumental basis. This organization was succeeded for the 31 years from 1905-1935 by the Chicago Symphony and Frederick Stock. Since 1936, the Philadelphia Orchestra has journeyed to Ann Arbor each May.

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Naumburg Concerts Resume

Leon Barzin conducted and Winifred Heidt, contralto, was soloist on May 30 in the opening concert of the annual summer series of Memorial Concerts by the Naumburg Symphony Orchestra on The Mall in Central Park. The second concert, July 4, will bring Simon Asen to the podium and Seymour Benstock, cellist, soloist. The third concert, July 31, a memorial to the founder of these concerts, Elkan Naumburg, will introduce George Bennett, violinist. Zoltan Fekete will conduct the closing concert on Sept. 3 (Labor Day), when Louis Szarro, bass-baritone, will be assisting artist.

THE CHOIR CORNER

Bethlehem Bach Choir Holds 44th Festival

BETHLEHEM, PA. — In the atmospheric surroundings of the Packer Memorial Church on the verdant campus of Lehigh University, the 44th festival of the Bethlehem Bach Choir, under Dr. Ifor Jones, was held on two weekends, May 17-19 and May 25 and 26. The usual large throng of pilgrims from many parts of this country attended the four sessions given by the choir of more than 200 singers, assisted by four soloists—Phyllis Curtin, soprano; Lilian Knowles, contralto; David Lloyd, tenor, and Mack Harrell, bass—and players drawn from the Philadelphia Orchestra and other ensembles (David Madison, concertmaster), Vernon DeTar, organist, and Mary H. Givens, piano accompanist to the choir. The trombone choir—now somewhat rejuvenated, since the expert players consist of youths from a local school—played the traditional chorales from the belfry, preceding the sessions.

The evening before the first series, on May 17, was devoted to a concert including the motet, Come, Jesu, Come; the cantata for solo alto, Schlage doch; the cantata for bass, Ich will den Kreuzstab; the chorales Du Friedfurst, Herr Jesu Christ, for soprano and strings; Du suesse Liebe, schenk' uns deine Gunst, for four-part chorus; Ich bitte dich, for tenor, and strings, and Glory Now to Thee Be Given, four-part chorale.

On Saturday mornings on each weekend, a recital of keyboard music was provided by James Friskin at the Parish House of the Pro-Cathedral of the Nativity. His performances included the Partita in B minor, three preludes from The Well-Tempered Clavier (C major from Book I and G major and F sharp minor, Book II) and the Italian Concerto.

Cantatas Sung

The Friday afternoon session had a particularly intimate atmosphere, and included some of the finest hearings of the series. It opened with the cantata, Jesus, Thou My Wearied Spirit (No. 78) with the duet for soprano and alto, We Hasten with Feeble But Diligent Footsteps, again sung by the sopranos and altos of the choir. The effective arias for the tenor and bass were also given due value by Messrs. Lloyd and Harrell. Of particular gracious beauty was the orchestral playing in the second work, In Peace and Joy I Now Depart (Cantata No. 125), with superb singing by Miss Knowles in the aria, I Will to Thee, My Saviour, Turn Me, and the chorus interspersing the bass recitativo, O Wonder, with most impressive effect. The final work of the afternoon was the cantata No. 180, Beautify Thyself, My Spirit, in which all four soloists had opportunities to score in solo airs of great beauty adorned with rich instrumental figuration. At this session, as customarily, the audience rose and joined in a chorale in each of the cantatas.

The evening hearings were of more ambitious and largely conceived works, including God Is My King, a cantata produced by Bach at 23, one of his first compositions in this form. While showing formal mastery, and employing the instruments in a great variety of effects, the cantata is not as deeply probing as some of the later works, though it provides very difficult assignments for the four soloists and the chorus. I Suffered with Great Heaviness (Ich hatte viel Bekuemmernis), Cantata No. 21, was a highlight — being one of Bach's most touching evocations of anguish turned into blissful hope and jubilation through trust in heavenly guidance. The cantata, divided into two parts, has solo airs ranking with some of the arias in the Passions. Miss Curtin, a young soprano of much sensitiveness and vocal clarity, gave power to her poignant solo, and with Mr. Harrell provided a particularly fine duet, Come, My Jesus and Refresh Me. The closing work was the powerful and noble Cantata No. 50, Now Hath the Grace and the Strength, in which double chorus, with accompaniment of three oboes, three trumpets, timpani, strings and the continuo proclaimed the triumph of the Divine Spirit with a foretaste of the pealing trumpets that make many pages of the final day's Mass a glorious experience.

BETHLEHEM BACH CHOIR, under Dr. Ifor Jones, during a Festival in Packer Memorial Church.

Mass Provides Climax

The 43rd hearing of the Mass on Saturday—though given under somewhat overcast skies that yielded a fine rain during the interval between the halves — had its customary potency and attracted the usual capacity throng. The chorus had been rehearsed up to the last moment before the performance, and they gave a reading, under Dr. Jones' highly galvanizing conductorship, that reached notable heights, especially in the Et Resurrexit and the Sanctus. The concluding chorus, Dona Nobis Pacem, was also a unique experience for its fervid sonorities and blended richness.

The soloists were among the best foursome heard in recent years. It is unnecessary to single out Miss Knowles' poised and refined evocation of her three taxing airs, as these are familiar experiences at Bethlehem, where this fine contralto has been a feature for some years (in private life, the wife of Dr. Jones), but in this case her vocal quality seemed more fused and exquisite. The newcomer to the tenor roles, Mr. Lloyd, proved a protagonist of musicality, style and sensitivity—his Benedictus was done with larger quality of tone than some of his airs on the previous day. The Quoniam and Et in Spiritum Sanctum were sung by Mr. Harrell with much more than the usual feeling and grace, making these extended numbers, so often a vocal endurance test, seem natural outpourings of serene faith. Miss Curtin took her part in the various duets with cultivated tonal quality and knowledge of style that made her one of the most popular of the year's soloists.

Excellent work was done by the veteran solo players of the Philadelphia ensemble, including such notables as William Kincaid, flute; Samuel Lifschey, viola, and David Madison, concertmaster, while Vernon De Tar contributed some sonorous organ effects in certain passages. One slightly debatable detail was the substituting of violin for flute obbligato in the Agnus Dei, and flute for violin solo in the Benedictus, perhaps to provide instrumental color more appropriate to feminine and masculine vocal timbre.

The inexhaustible sonorities and the deeply poignant effects of a reading such as is given annually by the inspired singers of Bethlehem could—at its best moments—be duplicated in few of the world's larger music centers. And this is the reason—together with the *genius loci* of the site itself—why the festival each year draws many hundreds of devout Bach-lovers to this shrine.

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Vital Importance of Correct Voice Appraisal

In the theatre the term "miscast" is frequently encountered, implying usually no lesser degree of talent or efficiency, but a misplacement in a role, or assignment of an unfitting character to be portrayed.

The term is equally applicable in vocal enterprises. Teachers of discernment believe that it is never too early to commence a thorough diagnosis of a pupil's type of voice and potentials in the varied fields of song. Naturally, maturity and correct training should bring changes and development; but the core of the true voice is heard before the teen-age and the innate gift is often distinguishable in childhood.

In talking informally with Paul Althouse, American tenor of operatic, concert and pedagogic fame, one learns that he considers the typing of the voice the first instructional problem to be solved.

"I have many young people coming to me from all over the country for auditions and opinions on their career possibilities," Mr. Althouse said. "Often these are gifted youngsters who have won the New York trip in competitions, or sometimes they have been granted an award for merit from one of the Foundations which so splendidly sponsor musical culture. Frequently they have had little or no training, and the greatest hurdle they must surmount is a preconceived idea that their voice is baritone, dramatic soprano or tenor, when respectively the case may be helden-tenor, lyric-coloratura or high baritone.

PAUL ALTHOUSE, noted American tenor, formerly of the Metropolitan Opera, and member of the American Academy of Teachers of Singing.

"Here is where the human and the time elements enter. We find students who are quite content with a limited radius; but there are others who have become adjusted mentally in the repertoire for a definite type of voice and who are reluctant to readjust their mental *hearing* and to accept a new conception determined by color, timbre and the normal tessitura.

"Even when they are amenable to diagnosis and guidance, sometimes the time element plus financial considerations pose problems; it takes time to re-educate the ear and to effect a new coordination for ease of production.

"Many awards, for example, are wonderful in plan and in helpfulness, but when they only provide for three to six months or at the most, a year of instruction, they sometimes expire just when a gifted, serious student arrives in mid-stream vocally—when he has not perfected his technical mastery, and the success tide was not yet turned his way. Time permitting, however, the fundamentals can be established, assurance and skill will be gained and a good career will become feasible."

Mr. Althouse's long experience in opera, concert and teaching enable him to grasp and understand the problems of the singer easily. In his early twenties, he was a member of the Metropolitan Opera at a time when the great Italian artists were in high favor. He was programmed with the finest singers of the day in festival and oratorio and in concert tours around the world. Returning to the Metropolitan as a Wagnerian exponent, he was cast as Siegmund, Tristan and other lead roles with Kirsten Flagstad and singers of similar stature. He has heard the great and the near-great and he can immediately detect the infinitesimal fluctuations in quality and potentials of a voice.

In concluding his discussion, this mentor re-emphasized the necessity of establishing a balance between concept and projection.

Problems of Performance

"There is also the vital matter of performance, when and what kind," he continued, "Nowadays, most of the youngsters have an eye on opera—usually the Metropolitan. Since so much depends on the personality of the pupil, plus an adequately stabilized voice, it is often disillusioning for them to accept the fact that their best chance for success might lie in operetta, in Broadway comedy—not grand opera—or that the weight and scope of the voice indicates radio and intimate recital.

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pupil. Many with beautiful microphone voices are discovered to have unpleasant or unfortunate mannerisms over video. So we still have our worries beyond the typing-training work.

"In this matter of public appearances, the teacher should be the arbiter. The final decision should be his. However, the teacher's status is that of an advisor. I would like to add this, although it's a little off the key subject. If the pupil and his sponsors over-ride the conscientious teacher's decision, 'You are not ready,' the teacher's mission is stymied. Against such well-meant but ill-advised promotion, the teacher is helpless, unless the pupil has complete confidence in his vocal mentor. The teacher is not responsible after he has completed his obligatory duty of training—the net results depend entirely upon the proficiency, initiative, and inherent talent of the pupil to deliver across the footlights what he has been taught."

Fredric Vonn in New Recordings

A new and melodious record album of piano works has just been released featuring Fredric Vonn. Made by RCA Victor, it bears the Veevo Records label and is available both in 78 and L P 33 1/3 sizes. The interesting title is Your All Request Piano Album; it lists compositions for all tastes, ranging from the concert numbers to boogie-woogie. Many of the works performed by Mr. Vonn are his own transcriptions of celebrated pieces. Included are the Ravel Bolero; the Warsaw Concerto; a Rhumba and Boogie-Woogie version of Cole Porter's

FREDRIC VONN

Begin the Beguine; transcriptions of two songs, Lover by Richard Rogers and Here's Love, Vonn's latest popular song. The pianist-composer also offers Two Preludes from his series of 24; Rhapsodie on Laura, by Raksin, and Five Midget Improvisations on The Stars and Stripes Forever. The last work is a series, each of three-minute duration, contrived in the style of various composers: Brief Lament, Tchaikovsky; Sonatina (poco) Mozart; Short Nocturne—Chopin; Little Gavotte—Prokofieff; Concerto Grandioso (expurgated edition)—Rachmaninoff.

Mr. Vonn has been commissioned to write, for album release, a Suite in six parts which he will record as piano soloist with orchestra. Each division will reflect the composer's concept of color—exotic shades such as chartreuse, mauve, vermilion, ultra-marine, ebony, and magnolia.

Recent concert engagements for Mr. Vonn in New York City included recitals in the Waldorf-Astoria Ballroom and two at the Barbizon. The programs covered the classic field, presented contemporary music and included one group of improvisations based on audience requests, played in style variations ranging from Bach through Beethoven and Brahms to Bartok.

NEWS IN BRIEF

Marjorie Lawrence, soprano, is on a concert, opera and recital tour of her native Australia.

Elisabeth Schumann, soprano, has returned from a South African tour of 22 concerts. She has been re-engaged for next year.

Lilly Windsor, soprano, gave a recital in the auditorium of Cardinal Stritch College, Milwaukee, April 22. Her accompanist was George Schick.

Sascha Gorodnitzki, pianist, was guest artist at a concert given by the Women's Choral Ensemble of the Lighthouse Music School, conducted by G. Tracey Condon, May 23, at the headquarters of this organization for the blind in New York.

Margaret Sittig, violinist, and her father, Fred V. Sittig, pianist, after their annual season of engagements in Florida, have returned to spend the summer in Stroudsburg, Pa.

Gertrude Lindhorst, soprano, who was soloist at the Grand Central Station's celebration of Music Week and Mother's Day, has been made permanent soloist there under Mary Lee Read, organist-director of these programs. Her program last month included Snow in Madrid, a song by H. Maurice-Jacquet.

Herman Silvers, flutist, expects to include in his New York recital next season the Sonata No. 11 by Handel; Bach's Sonata in E flat major, and a Sonata by Loeillet; also a first New York performance of Night Soliloquy by Kent Kennan.

Elmo Russ presented a recital of his songs, with a piano interlude, at Carnegie Recital Hall on May 10.

Nancy Carr, soprano, was guest soloist on WOR-Mutual's Chicago Theater of the Air on May 19.

WQXR and the New York Times plan to continue their "Musical Talent in Our Schools" broadcasts on an annual basis, according to Abram Chasins, WQXR's musical director. The 1952 series will present pianists, violinists and cellists of high school level.

Margaret Stern, pianist, who gave a Town Hall recital on April 30, has signed a management contract with Harry D. Squires Agency.

Another newcomer to this list is John Baker, baritone, formerly of the Metropolitan.

Richard Kay, cellist, will be featured artist on June 9 at the Carnegie Pop Concerts, appearing in Tchaikovsky Night.

Francis Zwilinske, violinist, gave a recital in Steinway Hall on May 4.

Maria Carreras will hold a special summer course for piano repertoire from July 5 through Aug. 9 at her New York studio.

Parisot Acquires Rare Cello

Aldo Parisot has acquired from Gregor Piatigorsky the Montagnana cello on which the latter has played concerts for many years. The instrument formerly belonged to the Fitzhardings family of Berkeley Castle in England, passing, after the death of the Earl of Berkeley into the possession of Walter Griffiths, a British surgeon and collector. It subsequently came back to William E. Hill & Sons of London by way of exchange, and the firm sold it to Arthur Dodd, an amateur who, prior to the War, lived at Hamburg. In due course, he let Hill & Sons have it back again. The instrument was then sold to Mr. Dane of Boston, who presented it to Piatigorsky.

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Detroit to Revive Symphony Orchestra

By Marion Gerhardt

DETROIT.—Announcement has been made by John B. Ford, Jr., young industrialist and civic leader, that Detroit will have a reactivated symphony orchestra next season. More welcome news could not have been forthcoming, as this city has waited many months, and many have wondered whether all the problems could be worked out which would enable Detroit again to have an orchestra of its own.

Plans are as yet somewhat tentative but the orchestra is to be called the Detroit Symphony Orchestra, Inc., will consist of 90 players, will have a guaranteed season of 22 weeks with four out-of-town concerts, and in addition will have a series of children's concerts and the usual "pops" presentations.

It was Jerome Remick, Jr., son of the late music publisher, who took his plan to Mr. Ford and convinced him that the orchestra could again be brought into being. Mr. Ford stated that the entirely new organization was formed only a week ago, and no directors have been named or contracts signed yet. As soon as a manager has been engaged and committees formed, a conductor will be selected. Although several applications have been received, he said, no announcement could be made as to the new conductor at this time.

Mr. Ford is spearheading a drive for $400,000 a year for three years. At press time, a total of $250,000 had been pledged per year by a number of representative firms who have long been interested in the cultural activity of the city.

The new group is most fortunate in having a very strong Women's Association, with Mrs. Warren B. Cooksey as president. This group continued to function through the years, raising funds, knowing that some day plans would be made for an orchestra to which the city could point with pride. To this body of tireless workers falls the task of raising the $100,000 to be pledged over the three-year period by the general public.

Opera Series Despite Transit Strike

In spite of the fact that the city is almost paralyzed by a transit strike, at the time of writing, the Grand Opera Spring Festival is enjoying a week of successful performances. Opening night gave the nearly-filled auditorium a credible Aida, and with the fresh-voiced chorus trained by Dr. Harry W. Seitz, the performance moved smoothly under the experienced baton of Giuseppe Bamboschek. All the principals, including Mary Curtis, Margaret Harshaw, Giovanni Mazzieri, Frank Guarrera and Nicola Moscona, sang well and acquitted themselves in stagewise fashion, although a little less "arm-waving" would have made the production more interesting.

The Detroit Women's Symphony Orchestra closed its fourth season with a concert in Music Hall, presenting Margaret Barthel, pianist, as soloist. This group under the guidance of popular Victor Kolar continues to improve with each concert. Their small faults now could so easily be erased if each member would watch the conductor more closely. Miss Barthel, making a lovely stage picture, belied her fragile appearance and gave a very forceful performance of the Schumann Concerto, using excellent tonal colorings for her contrasts. She was recalled many times and gave three encores. Congratulations are due Mrs. Vernon L. Venman and her committees for making this a very successful season for this comparatively new organization.

Thomas Cole, popular young Detroit tenor and soloist at St. Paul's Cathedral, has been filling engagements in and near Detroit as well as several appearances in the Holland-St. Joseph area. Bookings in the immediate future include engagements in the Michigan upper peninsula and Battle Creek.

CONTRIBUTION IN FIVE FIGURES . . . Many have contributed to the newly-established Friends' Fund of the New York Philharmonic-Symphony Society, as evidenced by this check for $25,000, which Mrs. E. Gerry Chadwick, (r.), chairman of the Women's Committee, and Mrs. Robert L. Hoguet, Jr., (L), her assistant, are giving to David Keiser, chairman of the society's campaign for $200,000. The sum represents collections made by the Women's Committee from radio appeals and other sources since the drive opened April 2. The Special Gifts Committee will report later on.

Admissions Tax Exemptions Voted By Committee of the House

WASHINGTON.—Admissions tax exemption for non-profit opera companies and community-supported symphony orchestras has been voted tentatively by the House Ways and Means Committee. The action is subject to approval later by the full House as well as by the Senate, however.

Concerts conducted by non-profit civic associations also would be exempted from the Federal tax, which now amounts to 20 per cent on every ticket.

The Office of Price Stabilization, meanwhile, has exempted sheet music and music rolls from price control, and says it will issue an order soon specifically exempting private teachers. School tuitions and fees already have been removed from the controlled list.

JAMES G. DEANE.

Mendelssohn Dies While Giving Cello Recital in Baltimore

Felix Robert Mendelssohn, 55, cellist, a great-grandnephew of the composer Felix Mendelssohn-Bartholdy, died during a concert in Cadoa Hall, Baltimore, on the evening of May 15. He collapsed while playing Dohnanyi's Concert Piece in D major, which he had premiered in Berlin in 1918. Son of Ludwig Mendelssohn, also a composer, he was born in Berlin, began study of cello at 8 in the Stern Conservatory there, and at 10 appeared in a concert. He won the Hollaender Medal at 12 and began concert tours. Prof. Mendelssohn came to the U. S. as an emigré from the Nazi regime in 1936, taught cello at the summer school of N. Y. University, and organized his own string orchestra, also heading the Queens Chamber Orchestral Society. After 1942 he was a member of the Baltimore Symphony, and in 1946 was appointed principal of the Baltimore Institute of Musical Arts.

Schumann and Serkin in Benefit Concert

Elisabeth Schumann and Rudolf Serkin were the guest artists at the National Music League's benefit concert and reception on May 9 in the Astor Gallery of the Waldorf Astoria. An exhibit of original manuscripts (loaned by Toscanini, Dr. Rudolf F. Kallier and

DISTINGUISHED GUESTS . . . Elisabeth Schumann and Rudolf Serkin.

D. N. Heineman) included some of the numbers performed by the soprano and pianist. Robert E. Simon, Jr., and Dr. Carleton Sprague Smith were the evening's speakers. After the program, Mme. Schumann received many floral tributes. For Mr. Serkin, there were five toy tractors (one for each of his children), a reference to the real tractor bestowed on him recently by the Philadelphia Orchestra when he donated his services for a pension fund concert.

Philharmonic Reappears at Roxy

The familiarization of the general public with music of the best execution and of serious purpose again received an impetus with the second appearance of the New York Philharmonic-Symphony under its musical director, Dimitri Mitropoulos, at the Roxy Theatre. For two weeks, from May 9 to 22, the noted ensemble played works of the symphonic repertoire before the feature picture. Against the now familiar background of green and gold, the orchestra made a handsome picture in white tuxedos. Their playing of Berlioz' Roman Carnival Overture, Wolf-Ferrari's Intermezzo from Act III of The Jewels of the Madonna and the fourth movement of Rachmaninoff's Symphony No. 2, had warm applause.

The soloist was Michael Rabin, violinist of 15, whose remarkable playing of the first movement of Paganini's Violin Concerto was a gladdening fulfillment of expectations. His highly developed technic, sureness of double stops and cleanness of intonation, are coupled with a tone of lyric beauty and expressiveness. He received a long ovation.

On the Roxy organ, Edouard Nies-Berger, the Philharmonic-Symphony's organist, played music by Bach with great finesse and musicality. His works for the first week were the Prelude in C major and We Thank Thee, God from the Cantata No. 29, and during the second, the Fantasia in G major and Toccata in C major. H. W. L.

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Chicago Outdoor Events Scheduled

By René Devries and Dosha Dowdy

CHICAGO. — Soloists have been announced for the 1951 Grant Park concerts, preliminary details of which were published in the last issue. Eugene Conley, "Met" tenor, appears on June 27 and 29 under Nicolai Malko's baton. In Mendelssohn's Elijah, to be conducted by Edgar Nelson on June 30 and July 1, the soloists will be Nancy Carr, Lillian Chookasian, William Miller and Louis Sudler. Barbara Gibson, coloratura soprano, sings on July 4 and 6, Carol Brice, contralto, July 7 and 8, both under Malko. Excerpts from Tales of Hoffmann will be sung by the Park District Opera Guild, under Silvio Insana, July 11. Fritz Siegal, violinist, appears July 13, under Malko. Herva Nelli, soprano, and Richard Tucker, "Met" tenor, will be heard on Italian Opera Nights under Alfredo Antonini, July 14 and 15. Robert Kitain, violinist, plays on July 18, and Lilian Najarian, harpist, on July 20 under Malko. Leo Kopp leads a concert version of Die Fledermaus, with a cast headed by Anne Bollinger, Adelaide Bishop, Ralph Herbert and Harold Brindell, July 21 and 22.

Others to appear are: Szymon Goldberg, violinist, July 25 and 27, under Joseph Rosenstock; under same conductor, Herta Glaz, Anita Jordan, Giulio Gari, Carol Smith and others, scenes from Carmen, July 28, 29; Louis Sudler, baritone, Aug. 1, and Louis Kohnop, pianist, Aug. 3, Jeanne Mitchell, violinist, Aug. 4 and 5, all under Hans Schwieger; Robert Goldsand, pianist, Aug. 8 and 10, under Paul Breisach; Etta Moten, Thomas Hayward, Bruce Foote, Annette Olsen, and Park District Guild Chorus in Cole Porter program, under Kopp, Aug. 11, 12; Nancy Carr, soprano, Aug. 15; concert version of Rigoletto, Aug. 18 and 19, with Robert Weede, Graciela Rivera, Rudolf Petrak, Desire Ligeti, Carol Smith and others—the last three events under Breisach.

ISCM Memorial to Carpenter

The third concert for 1950-51 of the International Society for Contemporary Music at Fullerton Hall on May 6 opened with a composition intended as a salute to John Alden Carpenter's 75th birthday, but which, alas, reached performance as a memorial. His Sonata for Violin and Piano (1912) was beautifully played by John Weicher and Rudolph Reuter.

Next performed was the Quintet for Flute, Oboe, Clarinet, Bassoon, and French Horn (1928) by Karel B. Jirak. This music has something interesting to say, and says it with melodic and rich harmony. The Roosevelt College Woodwind Quintet showed its ability to great advantage in subtle and agile effects and balanced tone qualities.

A String Trio (1949) by Ernst Krenek followed; the adept members of the trio tried to make it sound cogent, and the audience was polite if confused.

The final number was Burrill Phillips' (1948) Sonata for Cello and Piano. Robert Swenson played the cello part with gusto and authority, and Mr. Phillips was dignity and authority itself at the keyboard. The composer acknowledged enthusiastic applause with several bows.

—J. DeL.

June Kovach's Recital

June Kovach, pianist, recent winner of the Naumburg Foundation award, and one of three finalists in the Michaels Memorial Music Foundation's auditions (held May 8), was presented in a Fullerton Hall recital, May 9, before a large audience. It was surprising to hear so young a pianist (she is only 19) play a work of the stature of Brahms' Sonata in F Minor with such mature musical understanding, keen perception of the composer's intent, and personal conviction of a ripe artist. Miss Kovach's musical gifts, together with a remarkable technic, enabled her to achieve the big line of the Allergo maestoso, the full beauty of the Andante, the complete abandon of the Scherzo—all in all, an impressive performance of Brahms' profound work. This young pianist has the attributes requisite to make a concert artist. Her interpretative taste was unfailing throughout her program. Two Scarlatti Sonatas were charmingly played and excellent in style, as were Beethoven's Six Variations in F Major which preceded the Brahms. A group of Chopin; a first performance of Halsey Stevens' Scherzo, and Prokofieff's Third Sonata, op. 28, completed the list. Miss Kovach was recalled by the highly enthusiastic audience to give encores.

Other Outstanding Concerts

Other concerts of importance presented within the past fortnight were those by the Paulist Choristers of Chicago (47th season), Father O'Malley, conductor; the 38th annual Young People's Song Festival, Marx Oberndorfer, conductor, assisted by the Civic Orchestra (both in Orchestra Hall); De Paul University A Capella Choir, Arthur Becker director (Kimball Hall); Alexander Joseffer, pianist (Fullerton Hall); Robert Shebilla, baritone; and Phyllis Paige, soprano, both events in Kimball Hall.

Wickerham Concert Management Series

Announcements from the Mary Wickerham Concert Management include those of the Chamber Music Festival presented by the Fine Arts Quartet in Fullerton Hall on June 11, 13, 15, 18 and 22; the Musical Arts Piano Series' 16th season of six concerts, opening Oct. 16 with Solomon, including William Kapell (Nov. 20), Friedrich Gulda (Dec. 4), Miriam Wagner, winner of the Mid-West Piano Award (Jan. 15), Muriel Kerr (Feb. 5), and closing with a gala concert by Gold and Fizdale, duo-Pianists, and Daniel Saidenberg and his ensemble (March 18). The Wickerham Management will also introduce a new series of Twilight Concerts, in Orchestra Hall on Tuesday evenings from 5:45 to 7 p.m., which will present the best artists in this field in Chicago as well as guest performers, in works for voice, solo instruments and small ensemble.

George Schick's Guest Appearances

George Schick, assistant conductor of the Chicago Symphony Orchestra, returned last month to Montreal, to lead the Montreal Little Symphony (of which he was formerly conductor) as guest conductor for the orchestra's final concert of the season. Programmed for the occasion were works of Mozart ("Jupi-

RUTH RAY
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GREETINGS! . . . Rudolph Ganz and Rudolf Bing exchange handclasp in the Walnut Room of the Bismarck Hotel, Chicago, where they and members of the Metropolitan Opera's Fledermaus cast were guests of honor at a party, with Otto Eitel as host. The party was given following the opening night's benefit performance of Fledermaus, sponsored by the Friends of Chicago Musical College.

ter" Symphony), Hindemith (Theme with Variations), Rossini and Dvorak.

Mr. Schick made a second appearance in Montreal, May 16, as guest artist with the McGill String Quartet in Brahms' Piano Quintet in F minor, featured in the concluding concert of the McGill Chamber Music Society's series held in Moyse Hall of McGill University. He has been invited to conduct the Montreal orchestra of Les Concerts Symphoniques in July, with Rudolf Firkusny as soloist, and the Promenade Symphony Concerts of Toronto in August.

Wins Mid-West Piano Auditions

Miriam Wagner, Chicago pianist, is the winner of the Mid-West Piano Auditions sponsored by the Society of American Musicians, held in Kimball Hall, May 18. Miss Wagner was chosen from four finalists who competed for this valuable award—a presentation in Orchestra Hall recital on the Musical Arts Piano Series (Jan. 15, 1952) and a solo appearance with the Chicago Symphony orchestra.

Cornell College Student Winners

Student winners of the regional contest of the National Federation of Music Clubs, held in Milwaukee, included the following from Cornell College (Mt. Vernon, Iowa): Evangelia Thomas violinist, student of Ruth Ray; and William Taylor, baritone, student of Ruth Pinkerton. Both students had previously taken unanimous "firsts" in Iowa, and were also winners in Illinois.

Raisa-Rimini Singers Heard

Lois Gentile, mezzo-soprano, who was soloist with the Chamber of Commerce Glee Club in its Orchestra Hall concert recently, and on the Night of Stars program at the Stadium, May 12, will return to Italy again this summer to sing at the Arena in Verona. Juan Do Curro, baritone, and Frank Pratis, tenor, have also been engaged for summer appearances at the Arena at Verona. Gloria Lind, soprano, sang the leading role in Music in the Air at Thorne Hall recently. Loretta Kobler, dramatic soprano, appeared in the Chicago premiere of Kurt Weill's opera Street Scene, and will be heard later this year in Menotti's The Consul. Young artists presented in Kimball Hall recitals this season were Katherine Sadlo, soprano, and Robert Shebilla, baritone. Other students making important appearances were Phyllis Bool, soprano, soloist at the First Christian Reformed Church who sang in Haydn's The Creation, May 23; Elaine Bell, lyric soprano, soloist for the 2nd consecutive year of Wright Junior College's annual Music Festival; and Roger Pillet, tenor, who was in the cast of Frontiers of Freedom pageant of the 1950 Chicago Fair. All these singers are from the Raisa-Rimini Studios.

Sharnova Students Appear

Students from the Sonia Sharnova Studios who have had prominent recognition this season are Edith Lang, soprano, winner of the Chicago Arts Club Scholarship of $100, the Chicago Women's Musical Club cash award of $50 with an appearance at Kimball Hall, state and district winner of the Junior Division of the National Federation of Music Clubs, and who appeared with the Chicago Symphony Orchestra and as soloist with the Schubert Male Chorus; Philomena Santoni, soprano, who tied, and divided a cash award of the Sportsmen's Club; Lee Mugurian, contralto, presented in recital by the Allied Arts Club; and Ruth Shalett, who received honorable mention in the recent Michaels Memorial Music Foundation auditions, sang the roles of Constanza in Mozart's Abduction of the Seraglio at the University of Chicago, and that of Giulietta in Tales of Hoffmann, presented by the Park District last month.

At the close of the season, three recitals will be given in the Sharnova Studios, covering many periods and styles of song literature.

De Horvath Pupils Play

Pupils of Cecile de Horvath who have won recent contests, include Emil Venuti, who through auditions, was adjudged the best pianist in Wright Junior College

(Continued on next page)

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CHICAGO

(Continued from preceding page)

and was given an appearance before the student body; and Miriam Attig, who won the contest sponsored by the Northern Trust Company, and will be soloist in a program given by the Northerners in Thorne Hall at Northwestern University. Other pupils of Mme. de Horvath who have made important appearances recently, are Amy Degerman, in Champaign, Ill., for the Lake View Musical Society, and in La Grange; Evelyn Teander, in recitals at Drake University and for the Des Moines Woman's Club; Isabel Rosen, in Danville and Hoopeston, Ill.; Howard Legare, who was interviewed over the radio recently in San Antonio, Tex.; Marie Bergh,heard at the Three Arts Club and for the Illinois Research Hospital and the Darwin School; Carroll Meyer, who plans to tour the state of Idaho in the fall; Leypsa Lauria, who played for a Hyde Park High School assembly; Eleanor Regnery, appearing for the Hinsdale Music Club; Jeanne Cummins, for the Western Springs Music Club; Tom Manshardt, who gave a program for the Illinois Research Hospital; Maria Kelly, official accompanist for the North Park College School of Music; Wayne Janda, who gave a program for the Karel Hlavicek School in Berwyn; and Ruth Sadlo, who was accompanist for Kathryn Sadlo in programs given in Elgin and Chicago.

Chicago NATS Symposium

The Chicago Chapter of the National Association of Teachers of Singing held a symposium recently at a dinner meeting in the Fine Arts Building to discuss the problems of young artists, with emphasis on the need of more experience before challenging the music world. Guest speakers who discussed the subject from four different angles, were Edith Mason, opera singer and teacher; Mary Wickerham, manager; Dr. Helen Howe, Director of Public School Music in Chicago, and Franz Allers, conductor.

Among the Artists

Artists presented on the Chicago Artists Association's last program of the season, given in Curtiss Hall May 22, were Cara Verson, pianist; David Austin, bass; Maurine Smith, soprano; and the Tiffany Trio, composed of Irene Albrecht, pianist, Rosalie Ernest, cellist, and La Reine Hellermann, flutist.

Vela Montoya, Spanish dancer, was soloist recently with the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, in a Night in Spain program. Miss Montoya was featured in solo dances, with Antonio Alba, Flamenco dancer, and Rolando Valdes, guitarist.

Herbert Renison, artist teacher on the Sherwood Music School faculty, returned recently from a concert tour which included appearances in St. Joseph's Parish Hall, Biddleford, Me.; the College Club, Boston, Mass.; the Department of Commerce Auditorium, and Immaculata College in Washington. While in Boston and Washington, Mr. Renison conducted classes and auditions for students.

North Park College Festival

The North Park College School of Music held its 20th Annual Spring Music Festival, May 22 through 25. Special music events included concerts by the North Park College Orchestra, Ebba Sundstrom Nylander, conductor, with Elinor Soderberg Knobloch, faculty pianist, as soloist in MacDowell's Piano Concerto No. 2; the Girls' Choir of the National College of Education of Evanston, Ill.; the North Park Academy, with choir, soloists and ensembles; and the Chicago Swedish Christian Male Chorus. Dean Donald F. Ohlsen of the North Park School of Music is director of the Festival, which has become a tradition at North Park. Mr. Ohlsen is also director of the North Park College Choir, which gave its annual Orchestra Hall recital in late May.

Progressive School of Music Winners

The Progressive School of Music, which will present its annual recitals (afternoon and evening) on June 10 in Curtiss Hall, announces the following winners of recent contests of importance: John Thomas Covelli—National Federation of Music Clubs Junior contest; and the Society of American Musicians, senior division; Darline Richman—state winner in the piano department of the Illinois Federation of Music Clubs' annual Music Festival; and Lawrence Leverenz, in the primary division of the Society of American Musicians contest.

Of the 60 students from the Progressive School of Music who entered the annual Music Festival sponsored by the National Federation of Music Clubs, there were 33 superior, and 23 excellent ratings, with some receiving grades of 100%, 99% and 98%.

Michaels Award Auditions Open

At preliminary auditions held in Orchestra Hall, May 7 and 8, three contestants were chosen to take part in the finals, in the same auditorium on June 3. They are James Gregory, 23, pianist, of New York; June Kovach, 19, pianist, of Los Angeles, and Marilyn Meyer, 26, pianist, of New York. Selected as first alternate was Mary Simmons, 31, soprano, of Cleveland. Judges were George A. Kuyper, manager of the Chicago Symphony; George Schick, assistant conductor of the same orchestra; Nicolai Malko, musical director, Grant Park Symphony; and Henry Weber, musical director of WGN.

Rudolph Reuter's Summer Classes

Rudolph Reuter will conduct his summer schedule of individual and class teaching at the American Conservatory from June 25 to August 4, in Chicago. This has been his custom for many years, and these classes have always attracted a large following. During this session Mr. Reuter will give his annual summer recital in Kimball Hall. Another will be given by his assistant Alan Kerr. Mr. Reuter has recently given recitals for the Cliff Dwellers, the Columbia Club, the Fortnightly Club in Chicago, the International Society for Contemporary Music, the Cliff Dwellers, in a chamber music concert. He has played a number of out-of-town engagements, and has been judge in the contests for the Stillman-Kelley Scholarship, Northwestern University and the Cosmopolitan School. Important appearances of several former students now resident elsewhere have been those of James Groves at the Memorial Theater in San Francisco, George Powers in Brooklyn, N. Y., and Newman Powell in St. Louis.

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NEW YORK CONCERTS

TOWN HALL

Rhea Jackson, May 6, E.—Unusually clear and ringing high notes were a pleasurable feature of the recital given by Miss Jackson. This, coupled with the ability to run a gamut of dynamics from the floating pianissimos of Charpentier's Depuis le jour and the sustained tessitura of Marietta's Lied from Korngold's Die Tote Stadt to the franker statements in the contemporary works, gave evidence of careful study and appreciable development in technical skill. Miss Jackson's voice is an excellent one and she is a gifted singer, but she appeared to need more clarity and power in the lower medium of her vocal scale and more freedom for her natural spontaneity. Yet precision of attack and intonation, fluency in quality and style were marked. The soprano's program also included a group of 18th century airs; lieder of Hugo Wolf; French songs and a closing group by Saminsky, Ravel, Quilter and Hageman. Martin Rich was the accompanist. M. C.

Concert of Works by **Marion Bauer,** May 8, E.—A concert of music by this outstanding American composer was given under the sponsorship of the Phi Beta National Fraternity of Music and Speech. The program, performed with devotion and skill by various musicians, suggested the development of Miss Bauer's art from a conventional ballad like Minstrel of Romance (1917) to the individual character and lyricism of her best mature products. That lyricism is modern, original and imaginative. Her employment of dissonance is ample, yet subtly modeled and controlled, neither brazen nor platitudinous. Her finest compositions have fluency and grace and verge on the neo-Romantic or the neo-Baroque.

Particularly noteworthy were the Duo for Oboe and Clarinet, op. 25 (Melvin Kaplan, oboe, and Aldo Simonelli, clarinet) for its economical and melodious gentleness and winsomeness, the Viola and Piano Sonata, op. 22 (Nathan Gordon, viola, and Harrison Potter, piano) for its piquancy and sweetness, and the Dance Sonata, op. 24 (excellently played by the pianist Dorothy Eustis) for the strength of its themes, its drive and conviction. Inspired passages were also evident in other scores, as in the pensive Interlude of the Trio Sonata II for Flute, Cello and Piano, op. 47 (a first performance by the Sagul Trio). In many cases, Miss Bauer's appealing music charmed by its own melody rather than by unusual ornateness or complexity. E. B.

George Ford, May 20, 5:30 p.m.—In a program leaning to the melodious in song literature, the young tenor ranged from early English works of Dowland and Handel arias through simple lieder to his closing groups of spirituals and art songs. Mr. Ford's voice is light in weight (it might almost be termed a counter-tenor) and should be invaluable in group or small ensemble singing. At the moment, Massenet and Puccini operatic excerpts are not completely in his field. Allan J. Taffs was the accompanist. M. C.

Sally Allen, May 14, E.—Considerable attention had evidently been given by the soprano to careful preparation of a program including works of Schubert,

TOUR'S END . . . Helen Clayton, soprano, Howard Jarratt, tenor, both young artists under management of the National Music League, and Moreland Kortkamp, pianist, look over comments they received on their transcontinental and Canadian tour, when they sang 72 engagements, featuring opera excerpts in costume.

Poulenc and Fauré, two groups of American folksongs and a contemporary bracket in English. The difficulty was that enunciation soon emerged as a preoccupation; the Spiritual, Hosanna to Jesus, had its simple lines broken up as a result, and there was some interference with the innate clarity of Miss Allen's voice and phrasing. As she possesses musicality and an artist's expressiveness in song, these minor technical details should be speedily corrected. Her especial talents with the folksong idiom were excellently revealed in her final group of four Southern Mountain Ballads; here as elsewhere the words were delightfully clear. Especially pleasing was Lollyton-dumday, in which Miss Allen induced the audience to participate. Coenraad V. Bos was at the piano. C. B.

TIMES HALL

Bjoern Andreasson and **Piero Weiss,** May 7, E.—The young violinist and pianist gave some fine ensemble playing in a substantial list. Among the four works, they interpreted best the Schubert A major Sonata, op. 162. Here much of the essential spirit and sentiment came through. They indicated a real sense of style and structure in the Mozart A major Sonata (K. 526) and the Beethoven G major Sonata, op. 96, though at moments their performance lacked depth or inwardness, especially important in the Beethoven. Some roughness and undue excitement detracted from the usually intelligent approach to the Debussy Sonata. To improve their prevailingly valuable craftsmanship, they needed at times cleaner articulation and more ideal balance in the swiftest passages, perhaps a tinge of greater mellowness in the pianist's tone, and less reticence in that of the violinist. On the whole, however, this was an interesting program. E. B.

Rawn Spearman, N. Y. debut, May 13, A.—The winner of the fourth annual competitive award of the American Theatre Wing and 1949 winner of the Marian Anderson award showed qualities of

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

voice and style of high merit. The voice, while always pleasing in tonality and texture, appeared to be tenor in timbre but was emitted most easily in the high baritone tessitura. Mr. Spearman is already an exceptional artist in his delivery, whether singing the lovely classic airs of his opening group, by Bach, Lully, Monteverdi, Rameau, or the exquisitely interpreted Ein kleines Kinderlein of Tunder, or soaring into resonant, telling color in songs of Blitzstein, Broadnax and Villa-Lobos. In lieder, the young tenor proved equally versatile, the three excerpts from Schumann's Dichterliebe being especially fine in poetic and lyrical line. Moving and tender were Roland Hayes' Lit'l Boy and the emotionally stirring Another Man Done Gone, Charles Kingford's arrangement of a folk ballad. Spearman appeared to possess all the gifts needed to become a notable recitalist. Otto Herz was the accompanist.

M. C.

J. Richmond Johnson, May 13, E.—The performer, who is also a composer, played with the authority and distinction of an older school of violin performance in contrast to the somewhat rough and brash manner of some young contemporaries. Phrasing, tonality and precision were in evidence, and much of the program held a sweep and line that was true melody. The assisting artist was Arpad Sandor, who played with his customary musicality and verve. On the list were works of Handel, Mozart, Beethoven and Brahms, with a salute to the moderns in the Milhaud Deuxieme Sonate and the recitalist's Miniature Picture Suite. M. C.

CARNEGIE RECITAL HALL

Isobel Walters, May 6, E.—The experienced soprano shared her program with the interpretive dancers, Judith Berg and Felix Fibich. Miss Walters' warm, emotional singing functioned well at many points in Italian arias by Piccinni, D'Astorga, and Rossini and in a group of Yiddish and Hebrew folksongs. She conveyed admirably the pleading quality in certain phrases of Hear Ye, Israel, from Elijah. But some rhythmic instability, lack of nuance, and strain on very loud tones blemished parts of the Mendelssohn and the other classics.

Despite exaggerated gestures and gyrations in depicting Jewish folklore, the dancers, Miss Berg and Mr. Fibich, occasionally achieved effective bits of caricature and humor in a number like Menachem Mendel or Match-making. The pianist Vladimir Heifetz provided all of the accompaniments. E. B.

Willy Frey in Boston Bow

BOSTON.—Willy Frey, violinist, with Ignace Strasfogel at the piano, attracted a very large audience for his American debut in Jordan Hall. Principal items were the Sibelius Concerto, a Beethoven Sonata and Respighi's Autumn Poem (a Boston first). The violinist earned the acclaim of audience and press for his high level of performance and interpretation.

The same hall also witnessed remarkable work by the 16-year-old Robert Menga, violinist, who journeyed to Salt Lake City to take honors in the National Federation of Music Clubs competition after successively winning Massachusetts and New England tourneys.

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PASSED AWAY

FRANCIS ROGERS, 81, noted baritone and voice teacher, died at his New York home on May 15 after a long illness. Born in Roxbury, Mass., he was graduated from the Latin School there and with honors from Harvard, later studying voice at the New England Conservatory, in Paris and Florence. His debut was made in Boston in 1898. He appeared widely in concerts and oratorio performances in many cities, touring with Sembrich in 1910-11, and with the Castle Square Opera Company in 1900-1. He introduced Nevin's The Rosary and Huhn's Invictus to concert audiences. With his wife, Cornelia Barnes Rogers, monologuist, he entertained soldiers in World War I in Europe. From 1924 to 1947 he was a member of the Juilliard School faculty, and had taught at the Yale School of Music, as well as privately. Mr. Rogers had headed the American Academy of Teachers of Singing, the American Committee of the Fontainebleau School of Music, for which he received the decoration of the French Legion of Honor. He served on the board of the Walter W. Naumburg Foundation, as vice-president of The Bohemians, on the voice jury of An Hour of Music, Inc., and as chairman of the music committee of the Unitarian Church of All Souls, also being a member of the N. Y. Musicians Club, the Beethoven Society, and NATS. Mr. Rogers was the author of Famous Singers of the Nineteenth Century and many magazine articles. His widow survives.

EDITH WEISS-MANN, 66, harpsichordist, died on May 18 at the New York home of her son, Dr. Alfred B. Mann. Born in Hamburg, she was graduated from the State Academy of Music in Berlin, and served as a pianist and writer on music, being for years the Hamburg correspondent for Musical Courier. She helped organize the Hamburg Society for Old Music, and appeared as soloist with the Berlin Symphony under Furtwaengler and other noted conductors. In 1939 she came to the U. S., where she appeared in many solo and ensemble concerts. Last year she won the Prix de Paris for recording a Vivaldi Concerto. She was a member of the American Musicological Society. Mme. Weiss-Mann was a lecturer at the Newark College of Arts and Sciences of Rutgers University, where her son is assistant professor of music.

CHARLES TRILLER, 88, chairman of the board of directors of the New York Philharmonic-Symphony Society and noted patron of music, died at his home in New York on May 21. He had been active in the affairs of the Philharmonic for 30 years, during which he served as trustee, treasurer and vice-president. In 1945 he was elected chairman of the board, and the following year also succeeded to the presidency, which he held until last year. Mr. Triller had been a patron of music for many years and in 1914 was one of the founders of the Society of American Singers; he also was a member of the board of directors of the Manhattan School of Music.

LUDWIG WIELICH, who had maintained an artists representative bureau in New York, died at Mountain Lakes, N. J., on May 4. Mr. Wielich had been a member of the staffs of several musical publications.

QUEENA MARIO, soprano and voice teacher, died in New York on May 28. An obituary notice will appear in the July issue.

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Wins Cincinnati Opera Contract

CINCINNATI.—For the second time, a pupil of Robert Powell has been awarded a contract with the Cincinnati Summer Opera, chosen from the finals of the Aria Auditions which the company and station WLW held on May 11. She is Cecilia Ward, contralto. The other Powell pupil to win a similar contract was John Alexander, who made his debut last year. In this year's finals, besides

CECILIA WARD

Miss Ward, Mr. Powell was represented by Kreusi Westbrook, who was a runner-up. Finalists were chosen from 177.

On May 17, Mr. Powell presented singers from his class in recital at the Cincinnati Conservatory of Music, where he is a member of the artist-faculty. Miss Ward and Miss Westbrook participated, as well as Derryl Homberg, winner of the voice contest of the Great Lakes District division of the National Federation of Music Clubs; Dorothy Short, winner of the Aria Auditions of 1943; Robert Duncan, Martha Browning, Rosemary Aloisio, John Kelly, Frances Chesson, Sadie Ruth McCollum, Jeannine Philippe, James Serviss and Majel Cohn. Joann Fuller and Ronald Sharpe were the accompanists.

Spring Dance Events

Four new ballet productions are promised by the New York City Ballet Company's summer season, which opens on June 5 at the City Center. They are The Amazons, choreographed by Jerome Robbins for Nora Kaye, and set to Stravinsky's String Concerto in D; Balanchine's Capriccio Brillant, for Maria Tallchief and André Eglevsky, set to Mendelssohn's music of the same title; Ruthanna Boris' Cakewalk. Todd Bolender's Miraculous Mandarin was postponed. Season will run through June 24.

The Ethnologic Dance Center presented the first program by a graduate of the school at Carnegie Recital Hall on May 13. Rebecca Harris was the recipient of the school's award and gave a program of Indian, North African, Spanish, Panamanian dances. . . . An opera-ballet, Seeds of Greatness, by Alfred Brooks, was presented at the Weidman Studio on May 18, 19 and 20. . . . Recent recitals during May at the YM & YWHA have included Festival of Stage for Dancers; Lakshimi, Wasantha Wana Singh and his group; a program by the faculty of the Bar Harbor Summer Dance School; Bhanaumati Menon and group in Shakunthala, and Leticia Jay with her group in One Thousand and One Nights, a West-East eclectic ballet.

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Finding "Niche That Fits" Termed Task of Singers

Many singers who may be termed "good" but possibly not "great" would have interesting careers if they would be willing to accept the place which Nature seems to have destined for them, instead of vainly seeking to scale heights which they are not equipped to climb. This is the opinion of Helen Chase, New York voice teacher and coach, who has been associated in her work with singers of the Metropolitan, concert, radio and more recently of television.

"There are many of these 'good' artists," she told an interviewer from the Musical Courier, "appearing regularly in recital, in radio and television, on the programs of our prominent clubs and as oratorio and church soloists. Many are professionally engaged in choral ensembles, forming the background for the soloists. It is this type of singer who, in my belief, should have more appreciation than he receives."

HELEN CHASE

It is the task of the conscientious teacher, Miss Chase said, to give a pupil the respect and devotion for music that will enable him to fill happily the niche for which his talents fit him.

"With intensive study and sufficient experience," she went on, "a few of the 'good' may become 'great,' but whether a pupil is a great artist in the making or simply a good singer, it is worthwhile to foster and encourage his upward climb. If there were more of this, a larger number would be contentedly filling an important place in the profession. Singing with groups, with occasional solos, can be both lucrative and artistically rewarding."

"What about the student who demands that the teacher make him into a leading singer, practically overnight?"

A Case in Point

Miss Chase smiled reminiscently. "I recall a young man who said to me, 'I will be the best of my type, or nothing!' He had a beautiful voice, but it was not at all certain that he had all the qualifications for becoming a great artist. Such students often show the least perseverance and adaptibility of any. If they could be influenced to drop their nebulous dreams of being eminent and study more seriously to attain a high musical standard, they might become truly valuable to music.

"Perhaps a few teachers are guilty of allowing these pupils to aim too high. These commercially-minded instructors probably fear the loss of a student, if the truth were told. An honest diagnosis and proper training might steer this pupil to the classification of a 'good' artist.

"There is an important place for such artists, too. They may give service to humanity and serve as models to lift the standard of musical appreciation, especially in our smaller cities. If their efficiency is in keeping with their status in professional life, we should be proud of them."

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MUSICAL JOTTINGS

Sale of the American Broadcasting Company to United Paramount Theatres was announced at press time. . . . **Rudolf Bing** sailed May 23, to visit France, Italy, Germany, Holland for three months, hoping to sign artists for "Met". . . . **Kayton Nesbitt,** tenor, who sings Tybalt at Central City Festival this summer, will give realism to the duel scene—he won fencing awards on West Coast. . . . **Menotti** reported working on a new romantic opera in Paris. . . . **Leonid Kagan,** Russian violinist, won Brussels International Contest. . . . **Howard Harrington** will manage the Detroit Symphony. . . . **Roger Rico,** Paris Opera baritone, will assume the lead in South Pacific here. . . .

New president of the Metropolitan Opera Association is **Lowell C. Wadmond,** and **George A. Sloan** is again board chairman. . . . The annual report of N. Y. City Center of Music and Drama showed a loss of $73,338.47 for the last fiscal year; 362 performances were given by the opera, ballet and theatre companies, including appearances in London and Chicago. . . . **Katharine Blum,** soprano, freshman at Harcum Junior College, Bryn Mawr, won the Philadelphia Civic Grand Opera Auditions. . . . Otello opened the Mexican Opera Nacional May 23 with **Giuseppe Taddei,** baritone; repertoire includes L'Amore dei Tre Re, with **Nicola Rossi Lemeni,** baritone from La Scala; Mefistofele, with **Cesare Siepi** in title role; Andrea Chenier with **Robert Weede** as Gerard; and the rarely heard Adriana Lecouvreur of **Cilea. . . .**

A memorial program for **Harold Bauer,** founder of the Beethoven Association, was held by that organization at the N. Y. Public Library, with **Carleton Sprague Smith** as MC; **Eva Gauthier, Hugo Kortschak, Germaine Schnitzer** and **Theodore Fitch** also spoke, and music was presented by **Carl Deis, Mack Harrell** and **Mieczyslaw Horszowski. . . .**

A scroll announcing a new Chapter Prize for Scholarship, the Marie Morrisey Keith Award, was presented to **Mrs. Royden James Keith,** president, at the opening luncheon of the NFMC in its Salt Lake Biennial Convention by **Eleanor Hale Wilson,** of Seattle, national first vice-president of Mu Phi Epsilon. . . .

Honorary Chairmanship of the Lewisohn Stadium Concerts has been accepted by **Mrs. Samuel A. Lewisohn,** widow of the former holder of the post, which is shared with **Mayor Impellitteri. . . . Maxwell Powers,** composer and director of Greenwich House Music School, will receive an honorary Mus. D. from Cincinnati Conservatory of Music on June 7. . . .

Joseph Rosenstock, who flew to Japan to conduct 17 concerts and 5 broadcasts with the Nippon Philharmonic, will return by air to resume duties as director of the Aspen, Colo., Festival and to lead concerts at Grant Park, Chicago. . . .

Edwin S. Pridham, vice-president, director and founder of Magnavox Co., who produced the first loudspeaker in 1915, was guest of honor at a dinner marking his 40th year of association with the company and received a commemorative plaque. . . . A Cocktail Concert was given by **Burl Ives,** folk singer, for the benefit of the Music Research Foundation at the Hotel St. Regis, N. Y. . . .

Charles Munch flew to France to conduct the Paris Orchestre National in the European premiere of **Honegger's** Fifth Symphony, **Berlioz's** Requiem at Bordeaux Cathedral, and the Italian Radio Orchestra in Turin, before returning for the Berkshire Festival. . . . **Father Dante Del Fiorentino,** pastor of the Church of St. Lucy, Brooklyn, left for his native Lucca to bring back the MS. of a Mass which **Puccini** composed in 1879 at 19 for the Church of St. Paulinus in the Italian city. . . .

William Schuman is writing a one-act baseball opera based on the poem, Casey at the Bat, with libretto by **Jeremy Gury. . . . Dr. Hans Sittner,** president of the Austrian State Academy of Music and Dramatic Art, is visiting here as guest of the U. S. State Department, to visit schools of music. . . . The 60th birthday of **Serge Prokofieff** was marked in Moscow by a concert of his works, and a spoken tribute by the critic **L. V. Danilevich;** the composer was at a health retreat in the Ivanovo region and listened by radio. . . . **Alfredo Salmaggi** postponed three operas he had planned to give in Carnegie Hall May 23, 24 and 25. . . . **Dorothy Kirsten,** soprano of the "Met," wed **Dr. Eugene R. Chapman. . . .**

The Fontainebleau School of Music in France is marking its 30th anniversary with a session from July 1 to Sept. 1; **Robert Casadesus** and **Clifford Curzon** are among the faculty members. . . .

Albert Whitehead, voice teacher at the Toronto Conservatory, and known as a festival adjudicator, died in that Canadian city; he founded the London Singers for **John Goss** and toured with them in many countries. . . .

The American Symphony Orchestra League published a list showing there are 659 symphonic groups in the U. S. . . . **Gibson Morrissey,** American conductor, led the European premiere of **Peter Mennin's** Fifth Symphony with the Berlin Symphony Orchestra. . . . Ohio State University has founded a Little Symphony conducted by **George Hardesty. . . .** U. S. Supreme Court approved CBS color TV. . . .

The 16th annual Catholic School Music Festival was held at Town Hall under the auspices of the Music Education League of N. Y., and presented more than 2,500 young musicians in parochial elementary and high school choruses, orchestras and bands. . . . The West Point Cadet Choir, conducted by **Frederick C. Mayer,** sang at the Cathedral of St. John. . . . TV sets in the U. S., as of April 1, 1951, were 12,171,500, according to **Hugh M. Beville, Jr.,** director of plans and research for NBC. . . .

Among newly built concert halls in Germany are those in Essen and Münster (the latter seating 5,000). . . . The board of Trinity College of Music has approved a proposal to commemorate **Sir Granville Bantock** by placing a stained glass window in the College, for which donations are asked. . . . The Haslemere Festival of old music will take place this year from July 14 to 21 in England. . . . **Nicolai Malko** is the author of a book, The Conductor and His Baton, recently issued by the firms of Hansen in Copenhagen and Novello in London. . . .

Five singers were among the 53 awarded Opportunity Fellowships by the John Hay Whitney Foundation—**Helen Colbert,** of Philadelphia; **Calvin Dash, Theresa Green, Lucretia West,** of N. Y.; **Rawn Spearman,** of Tallahasse, Fla. . . .

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NEW RECORDS IN REVIEW

Mercury: Mozart releases include a disc that couples the Piano Concerto No. 12 in A (K. 414) and the Two-Piano Concerto (MG-10007). Margaret Knittel and the Bavarian Radio Orchestra under Rudolf Albert are in the former; Heinz Schroeter and Hans Altmann are soloists in the latter. Good playing, in both concertos, and good, though far from perfect, accompaniments. Albert and the Bavarian Orchestra are heard in Mozart's Symphony No. 28 in C, and Karl Eichhorn and the Munich Philharmonic in the Little G minor Symphony (K. 183), both on MG-10032, and both competently played. An interesting novelty is Liszt's symphonic poem Ce qu'on entende sur la montagne, with Josef Stroble and the Munich Tonkünstler Orchestra (MG-10006). Seldom played, this score is over-long but full of brilliant, imaginative moments. A coupling of Schubert's Unfinished Symphony with some Rosamunde music is offered on MG-10034, with Robert Heger conducting the Bamberg Symphony Orchestra. Instead of the standard Rosamunde overture, Heger plays the one Schubert used for his original production. Since this is virtually unknown, it makes the disc a very interesting one. Heger and Albert, with the Munich Philharmonic, are heard in three standard Beethoven overtures—Egmont, Coriolanus, Leonore III; and Schmidt-Boelcke, with the Kurt Graunke Orchestra, plays the Tchaikovsky Nutcracker (ten-inch discs MG-15002 and 15017). A seldom-heard Verdi score, the Stabat Mater, is conducted by Josef Kugler and the Bavarian Radio Orchestra and Chorus (MG-15011). A moving work, with a melodic feeling reminiscent of Otello, the Stabat Mater is a valuable addition to Verdi on records.

RCA Victor: Victoria de los Angeles makes her first Victor appearance on a ten-inch disc of Spanish songs, accompanied on the guitar by Renata Tarrago (LM-63). Also, on a 45 rpm disc, she is heard in two Wagner excerpts—Elsa's Dream and Dich, Teure Halle. Her voice sounds darker on records than it does in concert, and her singing is that of a superlative artist. Her Spanish colleague, Jose Iturbi, presents his Valencia Symphony in Iberian miscellany, ranging from the Falla Three Cornered Hat dances to smaller works by Palau, Rodrigo, Chavarri and Iturbi himself (LM-1138). None of the scores is particularly interesting, but they are well played and recorded. A suave, understanding recording of Berlioz' Symphonie Fantastique, with Monteux and the San Francisco Orchestra (LM-1131) is welcome; so is the new Artur Rubinstein recording of the four Chopin scherzos, something that has long been overdue (LM-1132). Few pianists play them with comparable sweep and aristocracy. Jose Iturbi and his sister, Amparo, play on two pianos Mozart's Sonata in D and Chabrier's ever-lovely Trois Valses Romantiques (LM-1135), in performances featured by clarity and an easy-going rhythm. Stokowski and his Symphony Orchestra contribute a series of Bach-Stokowski transcriptions on LM-1133—the Chaconne, Passacaglia, and a bourree, siciliano and chorale. The conductor is still cultivating his Bachian garden. Rise Stevens sings what are called "perennial favorites" on LM-59—Songs My Mother Taught Me, Danny Boy, Mighty Lak' a Rose, Smilin' Through, etc. Miss Stevens also joins forces with Robert Merrill in highlights from Porgy and Bess, with the Robert Shaw Chorale and the Victor Orchestra under Robert Russell Bennett (LM-1124).

Vox: Guiomar Novaes is heard in her long-awaited coupling of Schumann's Carnaval with Chopin's B minor Sonata (PL-6710), and the results should make everybody happy. The great Brazilian pianist plays with romanticism, color and infinite flexibility. There have been recordings of these works in the past; and while some may match these, none surpasses them. Nor are any LP recordings of the Carnaval or Sonata anywhere near as good. Another pianist, Andor Foldes, is heard with the Pro Musica Orchestra under Goldschmidt in Mozart's last concerto, No. 27 in B flat (K. 595), presenting a thorough, musicianly reading (PL-6810). Choral music includes Beethoven's Choral Fantasy and Schubert's Gesang der Geister über den Wassern, both on PL-6480. Friedrich Wuehrer is pianist in the Beethoven, with Clemens Krauss conducting the Vienna Symphony and Akademie Kammerchor; and Krauss also conducts the Schubert work with the chorus of the Vienna State Opera. The curious Beethoven piece, with its foreshadowings of the Ninth Symphony, is a welcome novelty; there is not as much interest in the Schubert work. Another rather fascinating Beethoven score is the early Cantata on the death of Joseph II, heard on PL-6820 with Krauss, the Vienna Symphony and Akademie Kammerchor, and Alfred Poell and Ilona Steingruber. As the annotator points out, the themes often suggest the Brahms of the Alto Rhapsody; and the muted intensity of the music is unparalleled among Beethoven's pre-Viennese works. A final choral work: Schuetz' The Seven Words from the Cross, coupled with a group of five Motets (PL-6860). Ferdinand Grossmann conducts the Akademie Kammerchor, four soloists and the string ensemble of the Vienna Symphony. This is a quiet, meditative score, not often heard, and worth attention. On the symphonic side, Otto Klemperer conducts the Lamoureux Orchestra in Schubert's Fourth (Tragic) Symphony on disc PL-6800—a clean, forceful reading. On the reverse is the Schubert Arpeggione Sonata, expertly played by Nikolai Graudan, cello, and his wife, Joanna.

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NEW PUBLICATIONS IN REVIEW

For Piano: Third Brazilian Suite, by Oscar L. Fernandez (Peer International Corp., Southern Music Publishing Co., Inc., N. Y.). A three section work, the parts of which are titled Song, Serenade, and Negro Dance, based on authentic folk rhythms. Fernandez was one of the leading modern Brazilian pioneers in adapting the music of his people to concert use, and is best known for his frenetic Negro dance, Batuque, often played by orchestras in this country. The present work is piquant and strongly rhythmed, particularly the final section, and provides some performing hazards. (Published separately, respectively 60c, 50c, and 60c.)

Songs: A Death Song (Lullaby), The Valley, and Joy, by Howard Swanson (Leeds Music Corp., N. Y., respectively 75c, 50c, and 50c). Three songs by the young Negro composer who has attracted considerable attention with his orchestral works as well. The texts are respectively by Paul Lawrence Dunbar, Edwin Markham, and Langston Hughes. The first is a touching dialect song pleading with the listener to "lay me down" amid the familiar sights of Nature for a final sleep. The voice moves simply and has a final sustained middle C. The Valley tells of a place "among the hills, haunted by little winds and daffodils"; rapid accompaniment, writing for high voice of simple charm. Joy is a bright-eyed plea for more joy and ends in some high, sustained tones (E, E flat and G). Individual writing, well worth looking into by the singer.

Up the Yellow River (A Silhouette), music by Lorine Chamberlin, poem by the composer (Galaxy Music Corp., 50c). A medium or low voice number, a picturesque song about a junk on a Chinese river carrying "dregs of human misery, going home to die." This rather lugubrious theme is accompanied by an exotic voice progression and angular motives in the accompaniment. The whole is fairly simple (range, E to E).

Scores: In Our Hour of Deepest Need, chorale prelude by J. S. Bach, tr. for horns, trumpet, violas, cellos and basses by Sir John Barbirolli (Oxford University Press, N. Y.; score, price 3s; parts 6d each). A brief arrangement of the music which Schweitzer identifies as "the last Bach wrote." A noble and elevated melody has a beautiful contrapuntal voicing by the winds and strings.

Missouri Suite, for string orchestra, by Richard Du Page (Coleman Ross Co., Inc., N. Y., score, $2; parts, 50c each). A lively suite of four sections, titled respectively Little Dixie, City Life, Swampeast, and Hill Country. The themes are in many cases dance-like with a folkish suggestion, and with a syncopated style. A likeable, homespun type of novelty, not too difficult to perform.

Brass Septet: Music for Brass Instruments, by Arthur Cohn (Southern Music Publishing Co., Inc., N. Y. Score, $1.25; set of parts, $2). Six short movements, each of about two pages, make up the spirited Septet of Arthur Cohn, which is clearly scored, with some modern harmonic touches, for 4 B flat trumpets, French horn in F (substitute for fourth trumpet), 2 tenor trombones, and a bass trombone. The playing time is six and a half minutes.

Cello and Piano: La Vallée des Cloches, by Maurice Ravel, tr. by Mario Castelnuovo-Tedesco (Carl Fischer, Inc., $1.25). Atmospheric and effective writing for the cello, beginning and closing with muted arpeggio passages, and with a simple, songful middle section, characterizes this excellent transcription. Tasteful and of genuine mood suggestion, it is not too difficult for performers of moderate attainments.

For Organ: Canon, Chacony and Fugue, by Leo Sowerby, and Jubilee Suite by Camil Van Hulse (H. W. Gray Co., Inc., $1.25 and $2.50, respectively). Sowerby's work is an interesting modern treatment (harmonically and otherwise) of three old forms. Dedicated to E. Power Biggs, the score of sixteen pages offers challenges to the performer, but provides both formal and harmonic interest in the contemporary manner.

Van Hulse's Suite, written for the 40th anniversary of Edwin Arthur Kraft as organist of Trinity Cathedral, Cleveland, is interestingly constructed on the notes E, A, K (C), R (D), A, F, T (B). This theme is given a wide variety of development, in the four movements, Intrada, Ricercata (based on classic forms) Canzonetta (written for the solo stops) and concluding Passacaglia, in the finale of which the main subject is combined with the theme B, A, C, H. An erudite composition offering opportunities for a master organist.

Voice and Piano: Three Songs by David Diamond, How It Was with Them (Walt Whitman), If You Can't (E. E. Cummings), and The Children of the Poor (Victor Hugo) (Leeds Music Corp., N. Y., respectively, 60c, 60c, and 75c). Diamond's songs are interesting and individual, as usual—the first, How It Was with Them, telling of the poet's failure to envy notables but rather "lovers . . . affectionate, unfaltering," set to vigorous writing; If You Can't, a "bum's" cheerful soliloquy in humorous colloquial style, which ought to have a success as a popular encore number; and a solemn adagio setting of the Hugo lyric, which has a searching quality and a moving intensity.

Daybreak, by Henry Cowell, and Let Us Haste to Kelvin Grove, by Tibor Serly (Peer International Corp., Southern Music Publishing Co., Inc., N. Y., 50c each). Cowell's song is a Blake setting is simple, flowing style, with range from D to G above the staff. Serly's uses a folksy anonymous text which invites

(*Continued on next page*)

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Sonata for Violin and Piano—Honorable mention, Mu Phi Biennial, 1950.
Orchestral Suite "State Street"—One of 3 finalists in $1,000 prize for Symphonic work, given by Henry P. Lytton, 1946.
Sonata No. 1—Lakeview Musical Society Contest, 1949.
Sonatina for Piano in A—2nd prize (piano), Mu Phi Epsilon Biennial Convention, 1942. Broadcast over WNYC, 1951.

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NEW PUBLICATIONS

(Continued from preceding page)

a "bonnie lassie" to rove "through the mazes" of a wood, has a wholesome, ardent quality and is written with short range and singable melody. Two versions, with compass, respectively, from C to F and from F sharp to A sharp.

On the River, song cycle for high voice by John Haussermann (The Composers Press, Inc., N. Y., $1.50). Hausserman's cycle is highly colorful and attractive. These are settings of five lyrics from the Chinese, Englished by Judith Gautier, after translations by James Whittall. The titles are Mid-River, imitating the rocking boat with lulling chromatic writing; Intoxications of Love, an exotic picture of a dancing girl performing before a king; Before Her Mirror, an exquisite, simply set vignette of a girl before the glass; The Autumn Wind, a fervent love song of richly embroidered, climactic style, and On the River, a brief and pensive scene painting.

Chorus and Orchestra: Hymnus Paradisi, by Herbert Howells, and An Oxford Requiem, by Bruce Montgomery (Novello & Co., London, H. W. Gray Co., N. Y., prices 6s, 6d, and 5s, respectively). Howells' score is one of the major choral works produced in Britain in recent years, and has had several festival hearings and one in London. It is scored for soprano and tenor soli, two mixed choirs and orchestra (the present score is a piano reduction). The work includes a Requiem Aeternam, with preceding orchestral prelude; The Lord is My Shepherd; a Sanctus, which also uses English passages from Psalm 121; I Heard a Voice from Heaven; Holy Is the True Light, and the Requiem text again as a concluding chorus. This is a score of large scope, covering 99 octavo pages, with some plainsong theme suggestions, of original style, with flowing contrapuntal voice-leading, and solos of high, florid type for the solo soprano and tenor. It should be heard in this country.

The Oxford Requiem of Montgomery is for mixed chorus and orchestra and is a noble and largely conceived score lasting about 30 minutes. The four sections are based on excerpts from psalms and the Burial Service. The four movements begin with the words, "As for Man, his days are as grass"; "But Thou, O Lord, art my defender"; "Man that is born of woman hath but a short time to live"; and "Lord, thou has been our refuge." The composer's style is vigorous and has a deal of enharmonic writing, though not in an unduly aggressive vein. The manner is reminiscent of the diatonic system of the past, with conventional chord structure and arpeggio embroidery. The finale hymns the hope that "we may apply our hearts unto wisdom" and concludes with fervent "Amens."

The Sleeping Beauty, a Musical Legend, words by Tennyson, music by Elinor Remick Warren. Six episodes comprise this work for mixed chorus, with predominance of solo writing for the Princess (soprano), Prince (baritone) and King (bass-baritone). The scenes are titled The Sleeping Palace, The Sleeping Princess, The Prince's Arrival, The Awakening, The King and Lords, and The Departure. The accompaniment for orchestra (or piano), and writing for chorus and soloists are generally of a popular and easily assimilated manner, with melodious themes prevailing (H. W. Gray Co., $1.25 for piano-vocal score).

DOWN PUBLISHER'S ROW

Competitions: An award of $200 will be granted the winner of the Fifteenth Annual Song Competition sponsored by the Chicago Singing Teachers Guild this year according to John Toms, chairman of the competition committee. The prize, formerly $100, has been doubled by the W. W. Kimball Co. this year to commemorate the fifteenth consecutive year of the contest. The competition is open to all composers of the United States, Canada, South and Central America. Deadline for the competition is Dec. 15, 1951. For contest rules write John Toms, Northwestern University, School of Music, Evanston, Ill., and enclose a self-addressed, stamped envelope. . . .

A world-wide prize contest offering an award of $600 for a March of Free Peoples and another of $500 each for the music and the words of a Hymn to Peace was announced in Brussels. The works had to be original and unpublished.

All entries had to be sent by registered mail, to arrive May 31, to Concours Mondial de l'Hymne à la Paix, Mons. V. Tourneur, Secretaire Perpetuel de l'Academie Royal de Belgique, Palais des Academie, Bruxelles, Belgium. . . .

Harold Newman, of Hargail Music Press, has announced a contest for Sopranino Recorder in F. It may be for Keyboard and 2 Sopraninos; for an ensemble of Woodwinds and Sopranino, or for Sopranino and string quartet. First prize is $75 and the second $25 plus publication by the Hargail Music Press. For information write to Mr. Newman at 130 West 56th St., New York. Deadline for compositions is Sept. 30, 1951.

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. . . Peggy Glanville-Hicks, Milton Feist and Eva Gauthier are the judges for the forthcoming Song Competition at Schroon Crest. A prize of $100 will be awarded the winning group of songs and entries should be postmarked no later than July 15, 1951. For full information write Oscar Brand, 300 West 12th St., New York. . . .

Winners: Robert M. Dillon of Gravette, Ark., won the 1950 Harvey Gaul Composition Contest Award of $300 for his Sonata for Violin and Piano. First and second honorable mention went to Henry Gordon Stevenson of Washington, Pa., and Paul Fetler of Minneapolis, respectively. Both were also for violin and piano sonatas. A second award of $100 offered by Mrs. Albert F. Keister for the best harp composition was not awarded as in the opinion of the judges no work submitted warranted the award.

Lynden E. DeYoung, a student at Chicago's Roosevelt College, won first prize of $200 in the 1951 Thor Johnson Brass Composition contest. The work is titled Divertimento. Second prize of $100 went to Roy Jesson, of the Indiana University's School of Music, for his Variations and Scherzo. James B. Marks, a graduate of the Cincinnati Conservatory, now studying for his Doctor of Music degree at Indiana University, won third prize of $50, for his Music for Brass and Tympani. All the works will be published by Robert D. King, editor and publisher of Music for Brass. Three honorable mentions went to Donald B. Thompson, University of Southern California; Leonard T. Wagner, Cincinnati Conservatory, and Sam DiBonaventura of Juilliard. . . .

Premieres: The City College Orchestra and Chorus, under the direction of Prof. Fritz Jahoda, introduced Nocturne from Mark Brunswick's Symphony in B Flat and Finale from Robert Kurka's Three Pieces for Orchestra at their spring concert on May 19. . . . The Brandeis Youth Foundation program at the YM & YWHA on June 5 will present the following first performances: Yehudi Wyner's Cantilation Piece for Trumpet, Strings and Piano; Shular Domiach's Voices of Jerusalem for soprano, baritone, oboe and string quartet; Eric Zeisl's Sonata for Violin and Piano; and Robert Starer's The Dead of Wilderness, a ballet based on Bialik's poem, with choreography by Alan Banks. . . .

Copyright Research: Ottalie Mark has established an office in the Paramount Theatre Bldg., to service the music and book publishing, recording, broadcasting, television and motion picture industry with data and source material respecting copyrighted music and public domain music. Miss Mark will be a consultant with respect to music copyright matters and will compile and edit musical compilations. . . .

Performances: Five new works by Isadore Freed were heard during the past season: Second Symphony, Violin Concerto, Second Piano Sonata, Trombone Rhapsody and the Choral Cantata, Jerusalem Redeemed. . . . A recital of compositions by Kenneth Walton was given at the Carl Fischer Concert Hall on May 7. . . .

Additions: The Chamber Concerto for Viola and String Nonet by Ellis B. Kohs, which received its first New York performance on May 10 at the McMillin Theatre, will be published by Merrymount Music Press. . . . Granville English's choral work, De Promise Lan, was added to the Carl Fischer Catalogue. . . .

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BERNICE FROST SAYS...

TELEVISION AND THE PRACTICE HOUR

That the present era has brought to the world, through television, the potentially greatest medium of all time for home entertainment cannot be denied. Not even by the many, many piano teachers who have written or telephoned to, or talked personally with the writer about the effect of video on the younger pupil's practice hours.

As one teacher said, "Another problem has been added," but it must not be classified as a problem. The same alarm was felt when radios first came into the homes, and the radio has proved its worth musically.

As the newness of a set wears away, children usually choose one or two programs, and the rest of the time settle down to their former play and study routine. If this is not the case, the parents should supervise some such schedule —because of the strain on the child's eyes, if for no other reason.

Controlled Viewing

A concern of all intelligent parents is not only the time spent before the television set, but the content of the programs. From an educator's viewpoint it is incredible that so many children's shows come out lacking any values.

The truly concerned teacher should study the various programs from the educational, cultural, emotional and character-building standpoints (there are also several other important angles) and be prepared to approach the parents with reasons, other than those concerning piano practice, why their child should not waste time with certain TV entertainments.

We are told by some authorities that children should not spend more than one hour daily looking at television during the school year, and this should be divided into two half hours, with at least an hour's interval between.

Let us not be alarmed about the bad effects on piano practice; it may slump for a while but it will come back. When a pupil has the good fortune of having discerning parents there will usually be no slump, and the importance of piano study will be understood more fully.

Just as radio did, television will in time prove a help and not a hindrance to piano educators.

More Difficult Pieces

In the case of a student with the mental ability to do more advanced works than her technic permits, should one occasionally assign more difficult pieces? The purpose would be not only to further technic but to provide added interest. O. D. F., DELAWARE.

It is not good teaching procedure to give any student music too difficult for her. While it might seem to create interest, this will soon lag when the composition cannot be played well in a reasonable length of time. It will also bring about bad playing habits, accustom the ear to inaccuracy, and lower the concept of good piano playing. It will probably discourage the pupil completely in the end, and should be avoided, however marked the ability.

Progress Uneven

I have a young girl of nine years who has been studying with me for four years. She is a good student, but for months at a time she seemingly learns very little, and then rather suddenly learns much. Is there anything I can do to even this learning process?

P. W., INDIANA.

Your pupil is really progressing all the while, during which you feel there is no advancement. Progress often seems to come in spurts, but in reality has been developing subtly and slowly all the time. Do not try to change this normal learning process.

Scale Book

When is the best time to begin using a scale book, and for what ages and grade should this be introduced? Also, when does one introduce the writing of scales? L. F., S. C.

It is better not to use a scale book in the teaching of scales. Pupils should first learn scales through the hearing approach and through theoretical understanding. Older pupils—adults particularly—may find it useful to have a scale book for reference, but for children it should never be used. Teach all scales with a freedom of the keyboard, and this is not possible if a scale book is used. Writing scales cannot be done too early—the earlier the better. Through writing and playing, an understanding of scales is firmly and musically established. This can never come through use of a book, otherwise known as "the reading scales" procedure.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For the School Educator

MUSIC ROOMS AND EQUIPMENT, by Clarence J. Best, $1.50. This bulletin of the Music Education Research Council, 112 pages long, discusses in full the planning of rooms and buildings to be used by the music staff in schools. Ample diagrams and illustrations cover acoustics, types of rooms, equipment, floor plans, etc. An extensive bibliography is added. Pub. by Music Education National Conference, Chicago.

For Voice

THE BLACK OAK TREE, by John Jacob Niles, 50c. The touching quality of a folk melody tinged with the sadness of love and death is in this song. High and medium voice, and also for mixed voices. Carl Fischer, Inc., N. Y.

THE LAMB, by Clifford Shaw, 50c. Words by William Blake are set to a melody of devotional quality, affecting a result of religious purity and simplicity. High, low voice. WHY SHOULD I SING IF NOT OF LOVE?, by Russell White, 50c. A pulsing affirmation of love which rises finally to a marked climax. High voice. Theodore Presser Co., Bryn Mawr, Pa.

Piano Ensemble

POLOVETSIAN DANCES, by Borodin, $2. The brilliant, colorful dances from Prince Igor are aptly arranged for 2 pianos by Ruth Good Smith with fine effect. Elkan-Vogel Co., Philadelphia.

COUNTRY DANCE, by Frances Terry, 40c. A short, rhythmic diversion for Grade 2 duet-players. Theodore Presser Co., Bryn Mawr, Pa.

Instrumental

CHINESE LOVE SONG, by Robert Hernried, 50c. For clarinet and piano, this rather short piece has a beautiful improvisational quality, and an oriental modal effect, being played on the notes of C major but not using any major chord. RAISINS AND ALMONDS, by Anthony Collins, 75c. A Hebrew lullaby in soothing patterns for violin and piano. The gentle melody returns in thirds, and finally ends with light, fleet scales and harmonics. Carl Fischer, Inc., N. Y.

Mozart Opera at N. Y. College

The Opera Workshop of the New York College of Music presented Mozart's Cosi Fan Tutte on May 22. Albert Feimar staged the performance, and Siegfried Landau was musical director. Herbert Grossman made the English translation.

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Up and Down the Guild Keyboard

By Grace White

Carlyle Seymour, again a Guild artist winner in 1951, is a pupil of Edwin Hughes; first entered in Guild auditions by her mother, Mrs. J. C. Seymour; then after winning the Rollins Scholarship, by Walter Charmbury. She has an M.A. from Columbia U.; Brooklyn Academy Young Artist Series.

Artist Winners

Artists who received the Piano Guild awards in the National Recording Competition earned them by first playing personally twenty numbers for an adjudicator in the non-competitive auditions, then submitting four sides of twelve-inch discs. Rosamonde Lewin, of New York, pupil of Rosina Lhevinne, won first prize of $250. Then came the following, with their locality (teacher's name in parenthesis):

Helen Belvin, Seattle (Petri and Frantz).
Jeaneane Dowis, Dallas (Lhevinne).
Giulio Favario, Chicago (Podolsky).
Mary Nan Hudgins, Dallas (Scionti).
Carlyle Seymour, New York (Hughes).
Aminador Aloni, Israel (Mirovitch).
Joanne Byrd, Florida (Charmbury).
Oland Gaston, Chicago (Mirovitch).
Allen Rogers, New York (Friedberg).
Jean Advena, Philadelphia (Hice).
Monte Hill Davis, Dallas (Scionti).
Esther Fernandez, New York (Lhevinne).
Patricia Prentzel, Washington, D. C. (Frost).

Sixty-five piano students from the entire nation have received cash prizes, classified in Artist, Collegiate, High School, Prodigy Special, and Grade School categories.

New York Auditions

Out-of-town adjudicators who will officiate at Guild Auditions in New York at Juilliard, Manhattan and Riverdale Schools of Music are: Grace Barber (Detroit), Dale Bartholomew (Greenwich, Conn.), Walter Charmbury (Winter Park, Fla.), Leo Lawless (Sterling, Kansas), George MacNabb (Rochester, N. Y.), LaSalle Spier (Washington, D. C.), and Ralph Zirkle (Springfield, Ohio). New Yorkers judging in town this year are: Clarence Adler, Harold Henry, Hyman Krongard, Grace Hofheimer, Cecily Lambert, Russell Lanning, Marie deMarinis, Richard McClanahan, Ed McGinley, Gertrude Noll, Darell Peter, Lourie Poliakoff, Genia Robinor, Clyde Sewall, Luisa Stojowski, Arthur Warwick. Suburban centers in New Jersey, Long Island and Westchester are being judged by May Etts, Ralph Leopold and Raissa Tselentis, Arthur Warwick, Ralph Zirkle.

Dallas Competition

The Dallas Morning News each year contributes the G.B. Dealey Award of $250 and an appearance with the Dallas Symphony to Texans or those from other States studying in Texas. This year the winners in the piano field are Ivan Davis of Hobbs, N. M., pupil of Silvio Scionti, and Jeaneane Dowis of Dallas, pupil of Rosina Lhevinne.

The impressive twenty-one page program of the Beethoven Piano Cycle being given by Silvio Scionti under the auspices of Dallas Civic Federation lists all the piano sonatas played by Dr. Scionti's pupils, most of whom are outstanding Guild prize winners: Ivan Davis, Johnny Woods, Joann Johnston, Ernestine Berry, Monte Hill Davis, Jack Roberts, Boggs Ryan, Mary Nan Hudgins, John Sutton, Jack Guerry, Albert Gillespie.

Guild News

Mrs. S. Miller writes that Harry Scherman, father of Thomas Scherman (conductor of the Little Orchestra Society, New York) has just given $1,000 to the Cerebral Palsy Society as a scholarship fund for the purpose of piano study with Mrs. Miller, who has done outstanding work in this therapy.

Carl Friedberg presented artist pupils in six recitals at Carl Fischer Hall in New York, including the following, who have played in Guild auditions: Betty June Cooper, Caroline Taylor, Malcolm Frager, Charles Baker, Maurine Stuart.

Arthur Hice presented his Guild Artists at the New Century Auditorium in Philadelphia.

Norma Holmes was the pianist chosen to present compositions of Eastman graduates at the program given in Fischer Hall by Eastman Alumni.

Mary Findley Ades, Guild chairman in Albany, gave a Debussy program at Community House, Bay Shore, L. I., and for the Monday Musical Club of Albany.

Alexander Fiorillo, twelve-year-old pupil of Genia Robinor, won the competition to play at the children's concert of the Philadelphia Symphony. Madeline Allen, pupil of Annyce Worsham, was selected in competition to appear with the North Carolina State Symphony. Theodore Pries gave a spring recital at the Phillips Gallery in Washington, D. C.

Philadelphia Conservatory Events

PHILADELPHIA. — The Philadelphia Conservatory of Music will hold its summer school from June 18 through July 28, offering private instrument and vocal instruction, ear training and harmony, and classes in preparatory theory and ear training.

On May 17 the conservatory held its 74th commencement in the ballroom of the Bellevue-Stratford, with presentation of diplomas and degrees by Dr. Willem Ezerman, president, who made the address. The program brought performances by Gilbert Winkler, pianist, supported by string orchestra; Eugene Loichytz, violinist, with Charles Zeiders at the piano; Janet Spicer, violinist, accompanied by the Conservatory Orchestra; Jack Maxin in Vincent Persichetti's Concertino for piano and orchestra, with Mr. Persichetti conducting; Doris Mayes, mezzo-soprano, in Chausson's Chanson Perpetuelle for voice and quintet, with Joseph Thomas and Donald Portnoy, violins; Oletah D. Olsen, viola; John Palmer, cello, and Ralph Leiby, piano; and the Conservatory Chorus, Allison H. Drake, director, with Elizabeth Ann Oughton, soprano soloist, Lilburn Dunlap, pianist, Louis G. Wersen, guest conductor.

Helen Buschmann Belvin, next-to-top award in Guild 1951 Recording event, is from Seattle. She studied with Egon Petri and Dalies Frantz. Mrs. Belvin has a B.A. from U. of Washington; an M.A. from U. of Texas; she recently was soloist with orchestra in Austin and gave a recital at Washington Athletic Club in Seattle.

Peabody Presents Balogh Pianists

BALTIMORE. — A program presenting many forms of piano ensemble was given on May 15 at the Peabody Conservatory of Music by Erno Balogh's piano ensemble classes. Marianne Nagy and Lavinia Bratton opened with Debussy's March Ecossaise sur un Theme Populaire for one piano four hands; also for one piano four hands was Erik Satie's Morceaux en Forme de Poire, played by William Chrystal and Jean Bryan. Jean Cras's Ames d'Enfants for one piano six hands had as exponents Miss Nagy, Mr. Chrystal and Esther Weinstein (first American performance). For two pianos eight hands was John Powell's In the Hammock, interpreted by Jean Bundy, Mary Louise Bender, Leticia Scott and Shirley Kendrick. The program closed with Celtic Set for two pianos by Henry Cowell, with Jean Bryan and Lavinia Bratton at the two keyboards.

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SCHOOLS and STUDIOS

Music Academy of West Plans

SAN FRANCISCO.—The Music Academy of the West in Santa Barbara, under its new executive director John Charles Thomas, will open its fifth summer course in July with some activities on a new campus. The new 18-acre property is the gift of Helen Marso. While the Cate School will also be used as before, the new campus may in time allow the extension of the Academy's activities throughout the year. The faculty will again have Dr. Richard Lert, conductor of the Pasadena Civic Symphony, as music director. Mr. Thomas will teach voice, and Mme. Lotte Lehmann will conduct a master class in German Lieder. Others teaching will be pianist Soulima Stravinsky, violist Jascha Veissi, violinist Louis Persinger, cellist Gabor Rejto, pianist Adolph Baller, with Simon Kovar taking over woodwinds, Milton Kestenbaum, bass viol; Paul Bonnet, French diction; Maurice Faulkner, brass instruments. Mildred Couper will again be available for composition, actor Richard Hale for diction and stage acting. Composers Darius Milhaud and Ernest Charles, cellist Gregor Piatigorsky, and pianist Alec Templeton will give lectures. C. H.

Olga Eisner Singers Appear

Honors and engagements are many for singers from Olga Eisner's studio. Nell Anders has won a Fulbright Scholarship to study in Vienna. Peggy Lee Whiting is winner of the Utah State and the District contests in Boise, Ida. Replacing Mary Martin in South Pacific, beginning June 4 is Martha Wright. A newcomer in the entertainment field is Bernice Hoffman, who recently sang at the Copley-Plaza Hotel in Boston and the Mount Royal in Montreal. Carmen Conger has been reengaged for the fourth season as leading soprano in the musical comedy performances at the Santiago (Calif.) Bowl. A new chorus member for the Metropolitan Opera is Maria Youge. Frances Paige, who won a Columbia University Opera Workshop scholarship, will sing in Beethoven's Ninth Symphony and Bach's Magnificat in Minneapolis. Radio and television audiences are hearing Jeanne Privette, who also was soloist in the Mozart Requiem in a Queens College concert and will sing in Verdi's Requiem in Binghamton, N. Y., and other oratorios in various churches. Mimi Benzell is appearing all over the country in television and radio, and in stage shows. Lilly Windsor has concluded a concert tour throughout the United States.

Alberti Classes for New York

Solon Alberti will remain in New York this summer to conduct a five-week intensive course for singers and teachers from July 2 to Aug. 4. For the past 19 summers, Mr. Alberti has spent four to eight weeks teaching in other parts of the country—the cities including Chicago, Denver, Salt Lake City, Memphis, Omaha, Houston and others—but each year requests have been received asking about study in New York during the months when teachers were able to leave their own schools and studios.

This summer's course will consist of private and class lessons, the former for individual analysis and constructive work, and the latter for general discussion of vocal problems, such as repertoire and stage deportment, and will include discussion of teachers' needs for their own classes and students. For those who are prepared, opportunity will be given for appearance in a recital series in the lounge of the Park Avenue Christian Church, where Mr. Alberti has been director of music for the past 17 years.

KEYBOARD GROUP . . . Some of those taking the Guidance for Piano Teachers course under Prof. Angela Weschler at the New York College of Music: Fanny Held, Kitty Nelde, Claire Zimmerman, Moshe Gnatt, Beluccia Josephine, Rose Simon, Gloria Shapiro, Rose Waltner, John Quarles, with pupils.

Schmitz School Master Classes

SAN FRANCISCO.—The 32nd consecutive summer master session for pianists will be held at the Schmitz School of Piano June 29-July 31, conducted by the directors and assistant teachers of the school. There will be classes in technique, interpretation, musicology applied to performance, applied technique, and children's classes. Darius Milhaud will give two lectures. Private lessons are also available.

A scholarship contest will open the session on June 29, open to all students except assistants, authorized teachers or tutors. The awards will be made immediately on the basis of presentation of three major works, classical, romantic and modern. First award will include full tuition to the technique, interpretation and musicology classes, and one private lesson; second place, an amount of $30 applicable to tuition.

During the session, special attention will be given to the pedagogy of children and adult beginners.

Dohnanyi for Coast Faculty

SAN FRANCISCO.—Ernst von Dohnanyi, composer, pianist and conductor, will hold an advanced seminar in the summer session at Music and Arts Institute here, and appear in recitals on the West Coast under auspices of the college. The summer session will be held July 2 through Aug. 25. Instruction is offered in all departments of the college and credits earned will apply to the Bachelor of Music degree or for post-graduate study. Ross McKee is founder and director of the Music and Arts Institute.

Wins Luxembourg Contest

LUXEMBOURG. — Ronald Hodges, American pianist and ex-GI, won first prize in a musical contest sponsored by Radio Luxembourg. He played Revel's Concerto for Two Hands and Gaspard de la Nuit. Prince Felix of Luxembourg, consort of Grand Duchess Charlotte, presided at the competition and presented Mr. Hodges with the prize of 50,000 Luxembourg francs ($1,000).

Chicago Re-engages Rosalie Miller

Rosalie Miller, teacher of singing, has been recalled to Roosevelt College, Chicago, for the six weeks summer session, June 18-July 29. Artist-pupils of Miss Miller are appearing throughout the country. Regina Resnik and Anne Bollinger have concluded their spring tour with the Metropolitan Opera. Ingrid Hallberg sang with the Racine (Wis.) Symphony and was featured in the premiere of Louis Berl's opera, Judgment Day, which had its premiere at Hunter College on May 27 and 28 under Carl Bamberger. Eunice Alberts sang with the symphony orchestras of Baltimore and Washington, D. C. Catherine Arnold was heard in recital at the Studio Club on May 23. Appearing with Where's Charley in Los Angeles is Sybil Lamb, and Lenore Korenman is filling supper club engagements in and around New York after a season in Florida. Muriel Engelland Hoile, who had formerly studied with Miss Miller, came to Chicago to coach with her the contralto role in Verdi's Requiem, which she sang in Appleton, Wis.

Summer Course for Arrangers

Tom Timothy will hold a special summer course for arrangers at his New York studio. The course, entitled How to Use the Non-Harmonic Elements of Music, consists of six private lessons, of two hours each. It is designed to give a maximum of working principles and practical application, with a minimum of textbook formality.

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Cornell College's 53rd Festival

MT. VERNON, IA.—The 53rd annual Music Festival at Cornell College, April 26 to 28, featured the Chicago Symphony Orchestra, under Rafael Kubelik, the Cornell Oratorio Society and noted soloists. Raya Garbousova, cellist, opened the series with a successful recital in King Memorial Chapel, including works of Vivaldi, Schubert, Weber, Prokofieff (Sonata in C major), Stravinsky, Fauré and Chopin, with Harold Sisberg at the piano. Eileen Farrell, soprano, scored with her beautiful voice in a Friday night concert, with Stevenson Barrett as accompanist, giving a number of encores.

Fauré's Requiem was presented by the Oratorio Society and the orchestra under Mr. Kubelik's baton in an impressive Saturday afternoon concert, Jacques Jolas, professor at Cornell, had trained the singers. Soloists were Louis Sudler, Chicago baritone, who impressed by his rich tones, and Alyne Dumas Lee, soprano, whose clear soprano delighted the hearers. Mozart's "Jupiter" Symphony provided a prelude to this concert.

On Saturday night Smetana's From Bohemia's Meadows and Forests was the orchestral opening work, followed by a Hindemith score for piano and orchestra in which George Schick was the accomplished soloist. The second half was climaxed with Schumann's First Symphony and Wagner's Prelude to Die Meistersinger, which won warm tributes.

D. Y.

Eastman Summer Session

ROCHESTER, N. Y.—Summer session of the Eastman School of Music, June 25-Aug. 3, with practically all members of the regular faculty on hand, and Herbert Elwell as guest instructor, will represent all departments of applied and theoretical music. Summer courses of instruction coordinate closely with class and course requirements of the scholastic year. Functioning will be the Opera Workshop under Leonard W. Treash, the Summer Orchestra under Karl D. Van Hoesen, and the Summer Chorus under Herman Genhart. Performances will be given by these groups, in addition to a special series of summer artist concerts.

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HARRIET KAY, founder and director of the Progressive School of Music, was lecturer before the teachers who attended the Seventh Annual Music Festival in Waco, Texas, recently.

Adi Bernard Presents Students

Adi Bernard presented her third American students' recital on May 6 at Steinway Hall, with children, juniors and adults, intermediate, advanced and artist-pupils appearing in music for one and two pianos (concertos). Participants were Sandra Bloom, Ben Huberman, Phyllis Lutzker, Helen Shneiderman, Simone Abramson, Carolyn Panzer, Dorothy Robinson, Betty Charchat, Barbara Adler, Lucy Levy, Burton Marcus, Susie Gurfein, Stephen Bernstein, Terry Herzman, Jean Perrotta and Ruth Stock; guest artist was Howard Weiss, concert pianist and master student of Miss Bernard. Mr. Weiss has played over various networks and was soloist with the Y School Orchestra at the Kaufmann Auditorium.

Miss Bernard's concert appearances have included a reengagement at Mystic Community Center, Mystic, Conn., on May 18. Her next recital in the metropolitan district is scheduled for June 10 at the Brooklyn Museum, with a broadcast over WNYC.

Trapp Singers' Scholarships

Forty-eight scholarships are available at the "Sing Weeks" of the Trapp Family Singers, Stowe, Vt., for school and college students between the ages of 16 and 25. Tuition, room and board are available at half-price for scholarship holders, who must submit recommendations from members of their school or college faculties and certificates of good health signed by doctors. Dates of the "Sing Weeks" are July 9-19; July 23-Aug. 2; Aug. 6-16; and Aug. 20-30.

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Elkus to Head San Francisco Conservatory of Music

The San Francisco Conservatory of Music will hold two sessions this summer, June 11-July 20, and July 23-Aug. 31. Besides theory classes, orchestra classes directed by Kurt Herbert Adler, A capella chorus under Robert Commanday, there will be instruction in Opera Repertory by Kurt Herbert Adler, in Operatic Acting by Armando Agnini, in Oratorio by Hans Leschke, and in Chamber Music Ensemble playing by Adolph Baller. A course in The Music of Brahms will be given by Albert Elkus, who plans to retire as chairman of the University of California Music Department in Berkeley, and become Director of the Conservatory in September.

Leschetizky Association Elects

The Leschetizky Association of America held its annual meeting on May 14. Officers elected for the fiscal year 1951-2 were: president, Edwine Behre; vice-presidents, Edwin Hughes, Benno Moiseiwitsch, Paul Wittgenstein; secretary, Frank Henderson; treasurer, Jane Mayer. A fund is being raised as a permanent and growing memorial to Edith Sullivan Golde, founder, on which the group can draw for its Leschetizky Debut Award for young pianists. Closing event of the season will be the annual broadcast on Leschetizky's birthday, June 22, 1 to 1:45 p.m., over Station WNYC.

Barth in Three Southern Cities

In Columbus, on May 7, Hans Barth gave a recital for piano students and teachers in the auditorium of the Christian Fellowship Association. On May 16, he played for about 150 students and teachers of Durham, N. C., at the Twadell School of Music. On June 14 he will give a recital for the Texas Music Teachers Association at the State Convention in Houston. Mr. Barth begins his Refresher Courses for Piano Teachers in Denton, Tex., on June 11 and continues them in Houston on June 25.

Dounis Master Class on Coast

Dr. D. C. Dounis will hold a master class in stringed instruments, June 25-Aug. 4, at the Los Angeles Conservatory of Music, Los Angeles, Calif. He will be accompanied to California by his wife, Leona H. Dounis, author and composer.

U. of C. Spring Concert

BOULDER, COLO.—Thor Johnson, director of the Cincinnati Symphony Orchestra, again was guest conductor of the University of Colorado's spring band concert on May 31. Storm Bull, professor of piano in the college of music, was guest soloist, and the program included Hindemith's Symphony for Band and two compositions by Cecil Effinger of the college of music faculty—Autumn Afternoon and Interlude on a Blues Tune.

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